

CINEMA

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Nº99
SEPTEMBER
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Norman McLaren

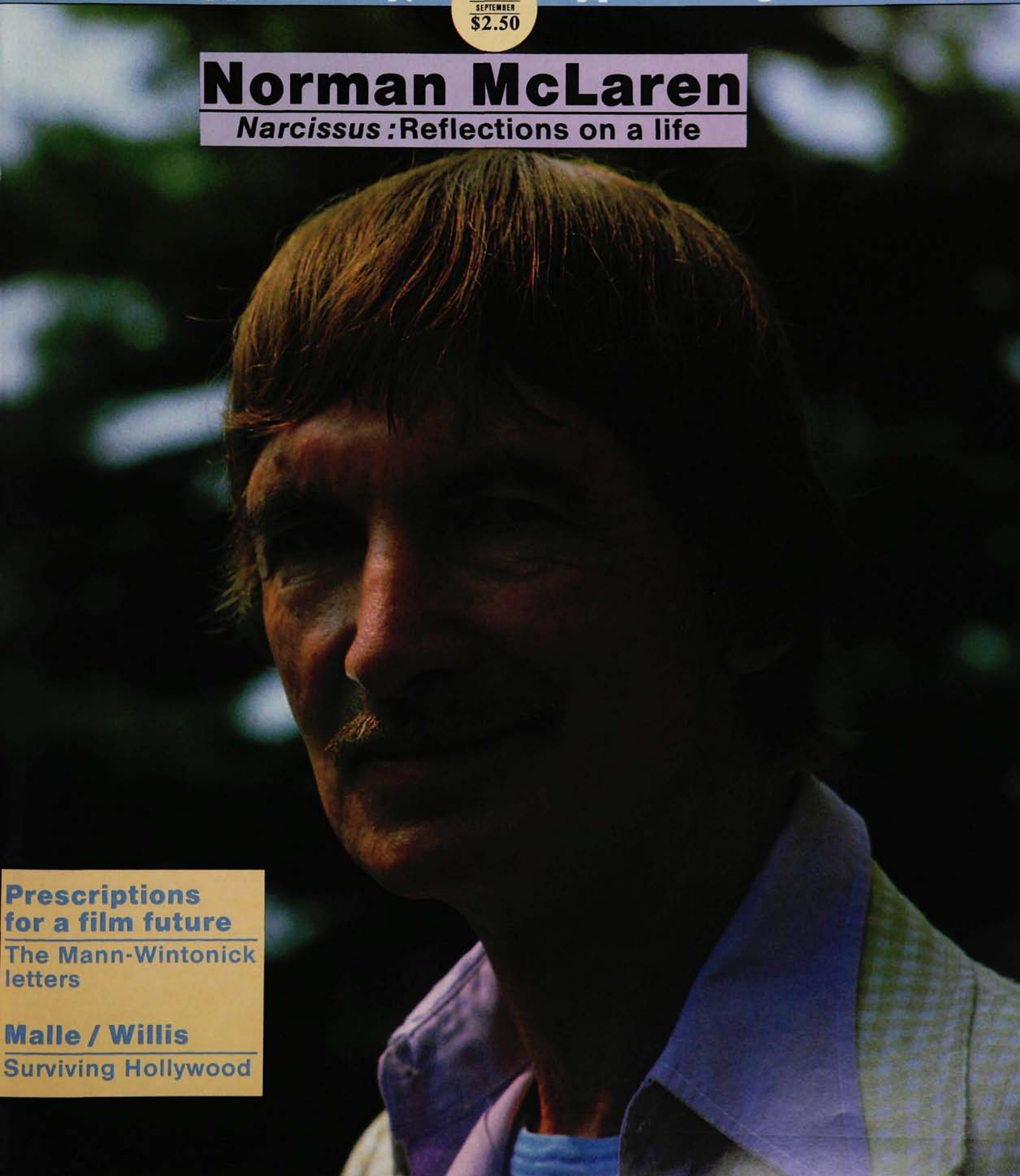
Narcissus : Reflections on a life

Prescriptions for a film future

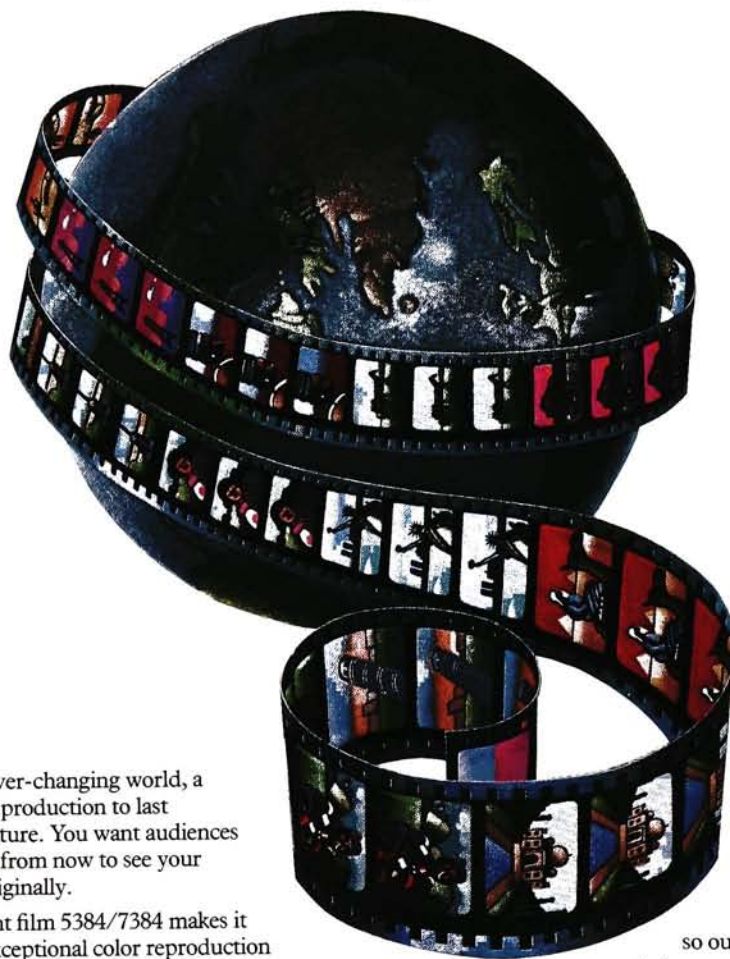
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Quebec promises 150% tax shelter for qualifying local films

MONTREAL — Despite pessimism from the investment community, the Quebec film industry is preparing for the autumn introduction of the 150% capital cost allowance for certified Quebec films.

Announced in the budget speech last April by Finance minister Jacques Parizeau "to favor Quebec film production", the existing 100% capital cost allowance (which at the federal level was rolled back to 50% as of Jan. 1, 1983) will be maintained on investment in a film certified as Québécois by the Institut québécois du cinéma (ICQ). In addition, Quebec taxpayers can claim, as of the 1983 tax year, a supplementary deduction of 50% of capital costs, but the capital costs of such an investment in a film cannot be greater than the actual amount paid or promised by the taxpayer.

As the specifics of the legislation have not yet finalized nor been passed by Quebec's National Assembly, which is expected to approve the 1983-84 budget by October, consultation is still underway throughout the Quebec film milieu and between the ICQ and the ministries of cultural affairs and revenue on the exact definition of a Quebec film and the application of the 150% CCA.

"We're still in preliminary study and are just about to initiate consultations with the industry," ICQ director-general Louise Ranger told Cinema Canada. "We've given ourselves to Aug. 30 to produce a general definition of a Québécois film."

At press-time, a meeting bet-

ween members of the industry and the ICQ was being held to determine a preliminary definition which Ranger indicated "would be a rather broad definition aligned upon existing federal capital cost legislation. We're not going to begin from scratch. Our aim is to make life as easy as possible for producers."

"It should certainly interest many investors in Quebec," Association des producteurs de films du Québec president Pierre Lamy told Cinema Canada. "And it's a thousand times better than the old law."

But Lamy said it was too early still to assess the impact of the 150% CCA. "We've tried to do a rough estimate, but we don't have any figures back yet."

Individual producers' reaction to the 150% CCA, however, was ecstatic.

"I'm absolutely delighted. It's fantastic and it's positive," Montreal producer Nicole Boisvert told Cinema Canada. "Parizeau has given us a wonderful present, and we've got every intention of using it."

"The provincial government is doing important things," producer Denis Héroux told Cinema Canada. "It's curious that no one's spoken about the 150% CCA earlier. He's no fool that Parizeau."

Yet the enthusiasm shared by the Quebec film milieu is not to be found in investment circles, despite a general consensus that the size of the capital cost allowance could well make a difference.

"Films haven't been useful tax vehicles," Greenshields

broker Ron Leporé told Cinema Canada, referring to the experience of the federal 100% CCA. "Because so many people have lost money in films, most investors try to stay away from them. It's a sad case but when you're looking at Canadian films, you've got problems."

Though he didn't think the 150% CCA would "make any difference to the normal investor," Leporé estimated that "some 5% of the total investor pool" might still be interested. Leporé was recently involved in raising capital for a French film starring Claudia Cardinale for which no Canadian investment could be found.

Equally pessimistic was Robert Leewarden of accountants Coopers & Lybrand.

"So far I haven't seen anything transpire since the budget," Leewarden told Cinema Canada, adding that it was difficult to issue a prospectus without knowing the final legislation.

"In the past most films have gone sour. I haven't seen one that has made money. And that's the impression most people have. But because the tax criteria are so significant, it might make a difference. I wouldn't touch it though."

"It depends a lot on the reputation of the producer, the company. Two years ago there was a lot of interest. Today it's not as popular as it used to be."

"It would be nice to turn back the clock," Toronto broker Peter McQuillan told Cinema Canada. McQuillan, author of "Investing in Canadian Films", has been involved in raising money for low-budget features such as *Screwballs* and *Cabin*

Fever.

"Far more attention today is being paid to the business side, such as presales. People would like to see a substantial presale before investing in a film. There are just so many people burned out, film has such a bad name. But 150% is quite attractive and should be helpful."

"It's a tough business, there's no doubt about it. The whole industry has been hurt by the weight of its own economics."

"Because of several years of abuse of the federal CCA by producers, I don't think its effect will be as great as it could have been," Montreal lawyer

Michael Bergman told Cinema Canada. "In the first place you're dealing with a very limited market: that is, French films with a Quebec subject, so the effect will be limited."

"On the other hand, we are the highest taxed Canadians, with 10% more taxes than in Ontario. These kinds of people might be interested. It'll have an influence if producers use it as a mechanism to establish themselves on a long-term basis, rather than as a quick way to make money. As an integral part of a long-term strategy, it's a positive step."

TV co-production treaty O K

PARIS — To complement the recently renewed Canada-France film co-production treaty (see Cinema Canada No. 97), the governments of Canada and France have signed two additional treaties that substantially increase public financing available for film and television production.

The two agreements, the first-ever television coproduction treaty and a "mini-treaty" for supplementary aid to the production of quality films, were signed July 11 by Communications minister Francis Fox and French communications secretary Georges Fillioud and minister of Culture Jack Lang.

The television coproduction treaty, a Canadian initiative by Fox, covers all televisual projects of all lengths coproduced either on film or video tape for first showing on television. As with film coproductions, the television treaty permits coproducers to participate financially in proportions varying between a minimum of 20% to a maximum of 80% per coproduced product. Each coproducer is allotted at least one writer, one technician, one actor in a lead role and one actor in a supporting role, or more proportional to his investment. The contribution of the minority coproducer obligatorily comprises "effective technical and artistic participation."

While the television treaty does not create a special fund for television coproductions, Fox believes the new Canadian \$34 million Broadcast Program Development Fund will make Canadian producers more attractive to their French partners.

The mini-treaty creates an annual fund of \$2 million (\$1 mln. from Canada and \$1 million from France) to subsidize quality coproduced feature films. The fund is made avail-

able to projects whose production costs are not below \$2.5 mln. and limits the number of films annually available for this supplementary aid to two.

According to André Lamy, executive director of the Canadian Film Development Corp. (CFDC), which both administers Canada's coproduction treaties and disburses public funds for Canadian film and television production, "the funds made available to the corporation since the beginning of this month (July) will generate a billion dollars worth of film and television activity over five years."

With three major coproductions being filmed (*Louisiana, Le Crime d'Ovide Plouffe, Le Sang des Autres*), and some half-dozen others under negotiation, about \$58 million will be spent on coproductions in upcoming months, with 46 per cent of those sums from Canadian sources and 54 per cent from French financing.

According to Fox, "the total amount of productions in which Canadians participate both creatively and in terms of technical crews will increase substantially" as a result of the new agreements.

Canada is currently pursuing discussions with Australia on a coproduction treaty, and with Great Britain, the Federal Republic of Germany and Italy on amending the existing treaties to include television production.

However, the Australian discussions are proceeding at a snail's pace; the British film unions are opposed to expanding the current treaty, and in Germany, there are jurisdictional problems involving the levels of government responsible for film and television.

A new coproduction treaty should, nevertheless, be signed with Spain this year.

City of Toronto to reaffirm film, TV support

TORONTO — A report to the City of Toronto executive committee on the status of the film and television industry in the city recommends that City Council reaffirm its past support of film and TV production within the city.

Prepared by the city's Planning and Development Dept., which includes the Film Liaison Office headed by Naish McHugh, the report also recommended City Council continue to make city streets and parks available to producers free of charge, with other city properties, including services and facilities of all city departments, made available for out-of-pocket expenses only.

A report by the City Solicitor, in consultation with the Commissioner of P. & D., on the required legislation to temporarily close city streets for loca-

tion filming purposes, was also recommended. Presently, Toronto City Council does not have the authority to close public streets to allow shooting.

The report also asked the City Solicitor to see that such permit legislation include provisions that the Highway Traffic Act and other municipal by-laws would not apply during temporary closings of city streets for location shooting.

In 1982, 24 feature and television films with total budgets of approximately \$36 million were shot partially or entirely in Toronto, with the city issuing 300 permits for 1,000 different locations, according to the report. There were 270 shooting days in 1982, leading an estimated \$8 million to be spent in the community, excluding fees for actors, directors, and producers, and pre- and post-production

costs, according to the report.

Television film productions increased from four in 1981 to fifteen in 1982, while theatrical features dropped from ten in 1981 to nine in 1982. Total budgets for 1982 were \$13.2 million for feature films and \$22.8 million for TV films, said the report.

Also noted were the growth in TV productions within Toronto-area studios and the healthy TV commercial production industry within the city.

The report also suggested that City Council explore the possibility of joining with the Academy of Canadian Cinema in some activity, either a function or an award recognizing achievement within the industry, relative to the city's Sesqui-centennial celebrations and the 5th anniversary of the Genie Awards in 1984.

Cover : Cinema Canada is proud to honor Norman McLaren, whose 59th film, *Narcissus*, premieres the 7th Montreal World Film Festival. For an appreciation of McLaren's artistry, see Gordon Martin's article on p. 21. Cover photograph by Lois Siegel.

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Cineplex has 'first runs' following Combines case against majors

TORONTO - Cineplex Corp., moving quickly since the agreement between the six major distributors operating in Canada to institute a bidding system for the exhibition of first and subsequent runs of motion pictures officially came into effect July 1, has already shown two pictures first-run both in downtown and suburban Toronto locations and has significantly upgraded its roster of pictures for its subsequent run or "move over" business.

The most significant change occurred July 22, when Cineplex opened *Jaws 3-D*, a Universal release, at its downtown Eaton Centre movie house on the same day the picture opened at the downtown Hyland Theatre, operated by Canadian Odeon Theatres Ltd., and seven

other Odeon locations in greater Toronto.

Since the Hyland is approximately two-and-a-half miles away from the Eaton Centre Cineplex, the situation set a precedent for the "substantial competition" clause in the new distribution agreement. The clause allows a distributor not to license a picture to another exhibitor if it is judged that revenue would be "significantly less" for a first exhibitor's run if the picture were simultaneously exhibited by a competitor.

Cineplex also opened another Universal release, *Private School*, first run at its Hillcrest Mall Cineplex in suburban Richmond Hill on July 29, the same day Odeon opened the picture at 12 theatres in greater Toronto.

Titles at Cineplex movie houses in suburban Toronto since July 1 have included most of the majors' top summer releases, including *Superman III*, *Porky's II*, *The Survivors*, *Flashdance*, *Stroker Ace*, *The Twilight Zone*, *Psycho II*, and *Octopussy*.

Cineplex president Garth Drabinsky said the new bidding system is working largely to the company's satisfaction, "with the exception of typical transitional problems." However, he added that "more diligent work on behalf of the distributors and exhibitors is still required."

Both Odeon president Chris Salmon and Famous Players Ltd. president George Destounis commented to Cinema Ca-

nada that it was still too early to tell how the system will work, since most of the summer bookings were made before July 1. Both felt the real test would come during the next round of major releases for the Christmas holiday season.

Salmon said there had been no surprises, pleasant or unpleasant, with the new system, but added that most exhibitors don't really like it. "There is a great deal more work and everyone seems to be paying a bit more," he said.

Columbia general manager Ted Hulse echoed the general feeling within the industry that the new system has created much more paperwork, since distributors must send a bidding letter to all eligible exhibitors each time a picture becomes available for either a first or subsequent run, and must draw up a separate contract for each licensed theatre. "It's a lot more work - but a lot more fun," said Hulse.

Wayne Case, vice-president of Twentieth Century-Fox, felt that the changes in distribution practices had resulted in "no difference whatsoever in film rental, so far," at Fox.

Case felt the most significant change was in the quicker moveover business, something he says his company has sought to achieve for some time. He noted that Fox now will seek moveover bids right away, rather than wait for a picture to completely finish its run at one or two theatres within an exhibition chain.

Case, who has been a Fox general manager in San Francisco and Seattle, pointed out that while there are state-to-state differences in bidding procedures in the U.S., the refinements of the system have yet to be put in place in Canada. He

said that, unlike in the U.S., there are presently no regulations in Canada concerning exhibitor screenings prior to bidding. However, Case added that he felt "people are living up to the terms of the agreement."



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Native drama films

TORONTO - Independent filmmakers Paul Stephens and Eric Jordan of The Film Works in Toronto will begin shooting Aug. 17 on *Dancing Feathers*, a half-hour drama about a native family in Northern Ontario which has been pre-sold to the Canadian Broadcasting Corp.

Written and produced by Stephens, and directed by Jordan, the film is a follow-up to their previous drama, *A Time To Be Brave*, sold to the CBC last year. According to Stephens, the film is part of a planned six-part series, *Spirit Bay*, which the company hopes to produce over the next year.

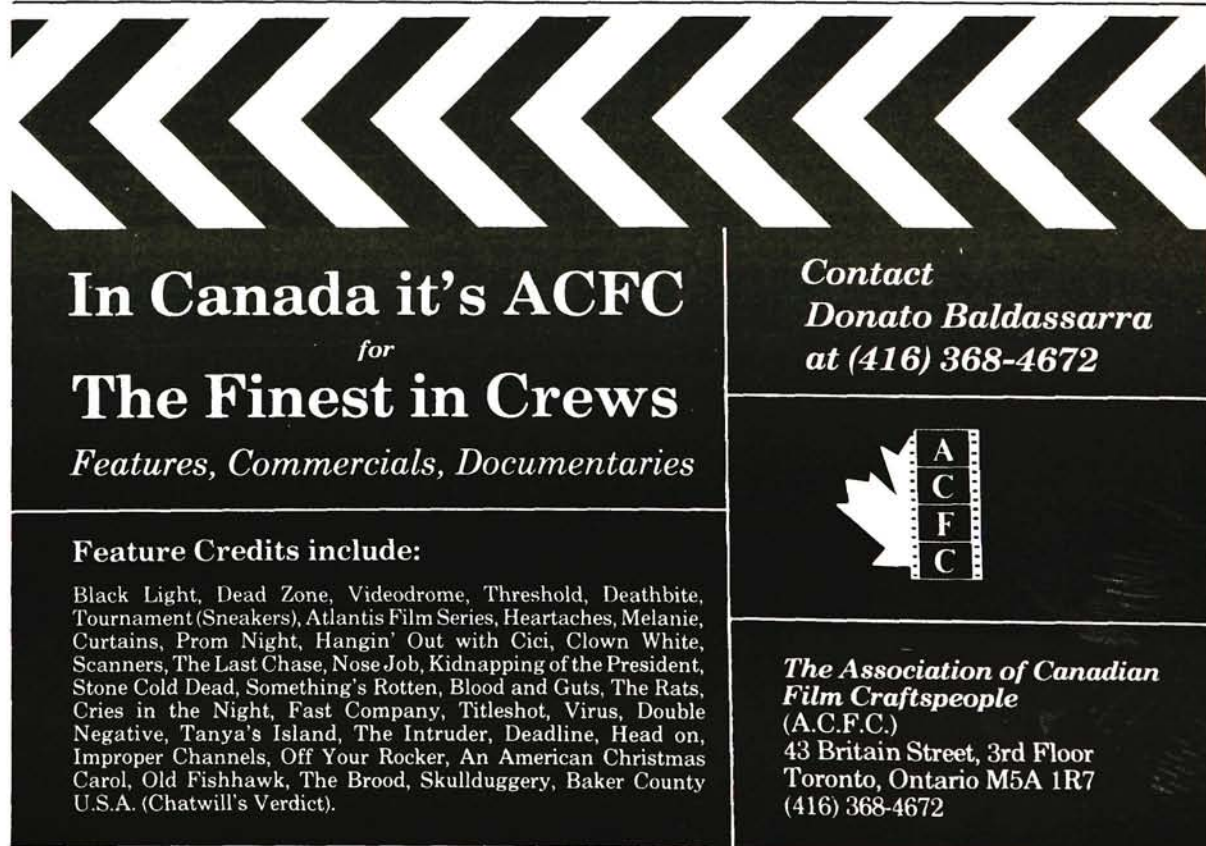
Dancing Feathers will star Colleen Loucks, Cynthia Debassige, Diane Debassige, and Gary Farmer. A 13-day shooting schedule is planned on location in Toronto, Dundas, and McDermott, Ont., with a budget of \$100,000. Production manager is Mary Young-Leckie, art director is Shirley Cheechoo, and music will be written by Buffy Sainte-Marie, who is also signed to play a dramatic role in later episodes of the series.

The film's non-theatrical distributor is Magic Lantern.

Gratton stars on Superchannel

TORONTO - *Elvis Gratton*, a brilliant half-hour satire on a contestant in an Elvis Presley look-alike contest by Quebec independent filmmakers Pierre Falardeau and Julien Poulin, has been acquired by Superchannel Ontario.

The filmmakers recently completed shooting a sequel, in which Gratton wins the Elvis contest and vacations in the banana republic of Santa Banana. Reportedly, the filmmakers plan to eventually package three Elvis Gratton shorts into a single feature for theatrical release.



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APCQ-SNC unite, dump union central

MONTREAL - Following a referendum held in June (see Cinema Canada No. 97), Quebec film technicians have voted to re-unite in a new union which will not be affiliated with the politicized Confederation of National Trade-Unions (CNTU).

The vote results tallied June 23, for which 73.4% of eligible members of the 200-member Association des professionnels du cinéma du Québec (APCQ) and 65.4% of eligible members of the 400-member Syndicat national du cinéma (SNC) cast their ballots, saw 266-172 ballots in favor of retaining the SNC as the organizing body for the new union. In the ballot on affiliation with the controversial trade-union central, 248 voted "No" while 195 voted

"Yes."

A general assembly of the membership of the two unions will be held of Aug. 23 "to concretize the results of the vote," according to a union spokesman. At that meeting, the executive of the SNC will recommend its disaffiliation with the CNTU, a disaffiliation conditional on the dissolution of the APCQ. In turn, the APCQ's dissolution will be conditional on the SNC's disaffiliation from the CNTU.

A second general assembly has been called for Sept. 22. This will become the annual general meeting of the SNC, at which time the annual report will be presented, elections held, and suggestions heard for a new name for the new

union or association.

Originally the sole union representing Quebec film technicians, the SNC split in 1976, leading to the creation of the APCQ. The June referendum followed lengthy discussions on reunification between the two unions.

Maria to Venice

TORONTO - *Maria Chapdelaine*, the Astral production directed by Gilles Carle starring Carole Laure and Nick Mancuso, has been selected for official competition at the Venice Film Festival, Aug. 31 to Sept. 11 in Venice, Italy. The film has already earned over \$815,000 in Quebec since its release this spring.

Film Associates to low-budget

MONTREAL - Busy Montreal production house Filmline Productions Inc. has formed another company specifically to make low-budget feature films for the television market.

Film Associates Inc., in conjunction with Montreal filmmaker Nicolas Clermont, was created earlier this summer, and according to Filmline vice-president Pieter Kroonenburg, will be producing three low-budget films a year. "International distribution has already been arranged with Los Angeles-based distribution companies," Kroonenburg told Cinema Canada.

Film Associates' first production will be a theatrical feature on a contemporary morals theme. With what Kroonenburg describes as "an absolutely dynamite script" by Douglas Bowie (*Empire Inc.*), *American Twist* will be directed by Doug Jackson, also of *Empire Inc.* fame.

One other project, as yet unspecified, is slated for this year.

Film Associates is looking for scripts, Kroonenburg said.

"Although we have an enormous library of scripts, we're encouraging people to send us material that falls within these budget limitations."

Canamedia continues 'caper'

TORONTO - Filmmaker Les Harris of Canamedia Productions reports that principal photography is completed on a 90-minute documentary updating the Iranian hostage crisis and "the Canadian caper", in which Canadian embassy officials hid six American diplomats and later smuggled them out of the country.

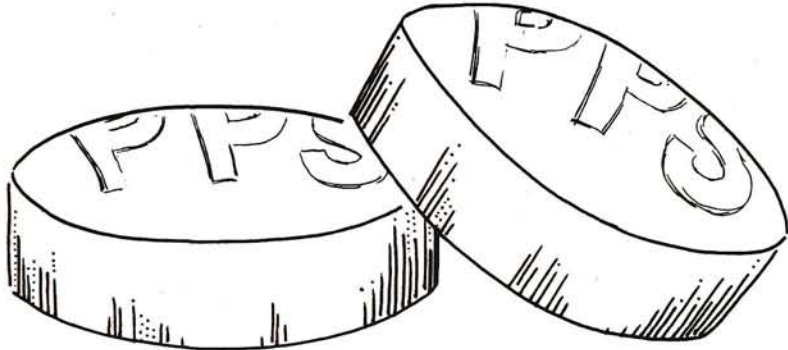
In 1981, Canamedia produced a 90-minute dramatization of the events, *Escape From Iran: The Canadian Caper*, which starred Gordon Pinsent as Canadian ambassador Ken Taylor, which was sold to ABC and CTV. Harris reports the production received the third highest rating for the week when recently aired on Britain's

Channel Four, and has been sold to markets in Latin America, Spain, France, Ireland, Australia, and Holland.

Canamedia has also sold a three-part series of one-hour documentaries, *Chabot Solo*, to the British Broadcasting Corp. The series about an early Canadian aviator, which Harris says is distinguished because unlike many TV documentaries it includes no narration, has also been sold to markets in Italy, Australia, and New Zealand, but not in Canada, having been rejected by the CBC.

Canamedia is currently filming another feature documentary, *Making A Living*, a history of exotic dancing, which will be telecast by Superchannel.

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Edmonton's producers on edge of television boom with AMPDC

EDMONTON - Poised on the edge of a production boom, the Edmonton film community is changing. After years of producing mainly educational or industrial documentaries, local filmmakers are just discovering the brave new world of international television markets and coproductions. In the words of Alberta Motion Picture Development Corporation Advisory Board member Arvi Liimatainen, "the world of TV is a big, big place and we're just a small microcosm here. We've got to get out!"

At a recent late June weekend retreat, AMPDC board members met to discuss future directions for the strategy that in less than a year has seen the provincial crown corporation that loans money to producers earn a response AMPDC president Lorne MacPherson terms "utterly amazing." Of the 64 applications received for projects, 21 have been approved and of the 13 which have re-

ceived their portion of the half million dollars disbursed to date, 50% are features, 40% are TV movies, and 10% are documentaries. Producers on six of the 13 projects are seeking co-production partners, both nationally and internationally.

"The Board meeting," MacPherson told Cinema Canada, "was really an attempt at assessing what we'll be doing over the next year. External forces will determine that to some extent. Our funds are in projects that are now in pre-production. If they go into production and we get our money back, we'll proceed as we've been doing. If none go into production this year or by early '84, we may have to look at our process. Until we see how the projects do, I can say that things are progressing as well as we could have hoped. We are dealing with a long-term process."

Edmonton projects which had gotten the go-ahead from AMPDC include pre-production

story development for a feature film by Reevan Dolgoy entitled *Tickets*, and *Horizon*, a film adaptation of Sinclair Ross' "As for Me and My House," produced by Margaret Kopola. *Horizon* is to be directed by Anne Wheeler.

Two Edmonton filmmakers, Al Stein and Harvey Spak, have received senior arts grants from Alberta Culture to develop feature film scripts.

DRAMALAB, a non-profit society dedicated to skill development for local filmmakers, has a number of low-budget cooperative ventures in various stages of development, including a co-production with the Alberta Handicapped Communications Society for a half-hour documentary on social integration of the physically handicapped. DRAMALAB is planning three other short dramas, including the half-hour drama *St. Dymphna of the Alberta Hotel*.

In the area of low-budget

features, Peter Haynes, backed by producer Isaac Thomas, has completed shooting *Maharishi* which deals with the immigrant experience in North America. Haynes' feature thriller *For the Price of One*, shot last summer, is now being fine-cut in Toronto. Beginning in late August, Nick Bakytta of Tinsel Media will be shooting *River of Bones*, in coproduction with the National Film Board, a drama-documentary on paleontologists Brown and Sternberg.

The NFB's Edmonton Studio is nearing completion of five films: a major documentary on Petrocan; Reevan Dolgoy's *Bears to Bartok*, a film on northern exploration, and two other films, respectively directed by Gil Cardinal and Peter Campbell.

The Edmonton film community's creative effervescence has lured Montreal producers Harold Greenberg and Ronald Cohen to shoot a new feature, *Draw*, which gets underway in Fort Edmonton Park in early fall. And ACTRA Writers' National Director Peter White is writing a six-part TV series based on Rudy Weibe's novel *The Temptations of Big Bear*, to be produced by thriving Montreal production house Filmline.

Finally, Alberta Superchannel have committed to Jasper producer Wendy Wacko on a pay TV series entitled *Strikers*

Mountain which goes into production this winter.

From sitcom (Dreamland Pictures' Peter Campbell and Kicking Horse Productions' Arvi Liimatainen's variety-comedy series, *The Burlesque Palace*) to kidvid (Mike Douglas's half-hour pilot *Young Reporters*), the Edmonton community has also been exploring hitherto untapped television markets.

"Basically it seems we're on the threshold of a production boom," comments Alberta ACTRA Writers' past president Geoff LeBoutillier.

June grosses

MONTREAL - Columbia's *Gandhi* ranked tops at the end of June, leading Canada's box-office grosses with \$3,923,447 cumulative after 27 weeks.

Twentieth-Century Fox's *Return of the Jedi* has grossed \$3,742,559 after five weeks, playing in six Canadian cities.

Astral Films' *Terry Fox Story*, playing on 47 screens in six Canadian cities, reports cumulative grosses of \$302,198 after four weeks since its May 27 opening.

MGM-UA's *War Games* has grossed \$1,054,513 after three weeks following its Canadian release June 3.

Pan Canadian's distribution of Tony Kramreither's *All in Good Taste* has grossed \$16,900 after five weeks on one screen.

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SHOOT ALBERTA

by Linda Kupecek

Draw, a \$4 million western for pay television, will shoot up the streets of historic Fort Edmonton for six weeks in August and September. Production manager Grace Gilroy reports that producer Ron Cohen plans an August 15 start. Stephen Stern (*Running*) will direct Kirk Douglas and James Coburn in the comedy adventure for Astral Film Productions.

Meanwhile, Thomas Ben Films of Edmonton have completed shooting a low-budget (\$350,000) non-union comedy feature titled *Maharishi*. Writer-producer-director Isaac Thomas also played the leading role on the June 13 to July 7 shoot.

Dave Crowe has been appointed the new manager of the Film Industry Development Office for the City of Calgary, replacing Malcolm Harvey, who resigned in April. Diane Rogers will manage the Calgary office of The Other Agency Casting Limited. Trudy Bell is

production secretary on *The Next to Last Train Ride* (working title) to be directed by Richard Lester in the Calgary area in August and September. Doug MacLeod is location manager. John Scott has returned from Louisiana and a stint on stunts and transportation on the film of the same name. Cinema Femina, a directory of women in film and video in western Canada, is now in print, released in conjunction with Celebration of Women in the Arts, and coordinated by Avrel Fisher. Don Truckey of Calgary will see his script about the justice system produced by CBC's *For the Record*.

Among the world premieres at the Banff Television Festival are *The Secret Adversary* (London Weekend Television); *Pygmalion* (Astral Bellevue Pathe and First Choice); *The Third Wave* (TV Ontario/NHK/Triwave); and *Double Play* (CFCN Productions). *Double Play* was the centre of a legal

dispute when Sharon Pollock, award-winning author of the play, "Blood Relations," on which the script was based, clashed with CFCN and producer Bob Barclay regarding the screenplay. A series of much publicized court appearances and legal shenanigans resulted in an out-of-court settlement. Result? A new title and agreement not to discuss the details.

"Television and the Rules," the law seminar to be held at the Banff Festival, has been organized by a committee headed by Garry Toth. Steve Levitan will chair the seminar, which will deal with the role of the Canadian entertainment lawyer. Also on the schedule is "Market Realities for Independent Producers," sponsored by the Alberta Motion Picture Development Corporation.

Other seminars of industry interest are: "Canada: Television in Transition" with CBC's Bill Armstrong, CTV's Murray Chercover, and First Choice's Don MacPherson; "Coproduction: TV Deals Around the World" with Astral's Harold Greenberg; and "US Television: State of the Nation".

Kicking Horse tours China

VANCOUVER - A Canadian television crew, now in the midst of a 20-day, five-city tour of the People's Republic of China, plans to return with 20 hours of videotape for both commercial and non-broadcast use.

Bob Spence of Kicking Horse Productions in Vancouver has received an exclusive invitation from the China International Travel Service in New York and Beijing to visit and videotape events in Beijing, Shanghai, Zhengjiang, Nanjing, Tai Shun and Shandong Province. A three-person crew will travel with Spence: field director Timothy Dean; cameraman Paul Rowand; and audio technician Darrell Patton.

The resulting footage will find multiple uses: a one-hour television special with stories on trade, banking, transportation and tourism; an educational television production; a series of 10-15 minute segments for non-broadcast use by government and business groups; and footage available to various producers for updating purposes.

The production is independently financed. "We decided to go it on our own on this one because we think the resulting footage will make it worthwhile," says Arvi Liimatainen,

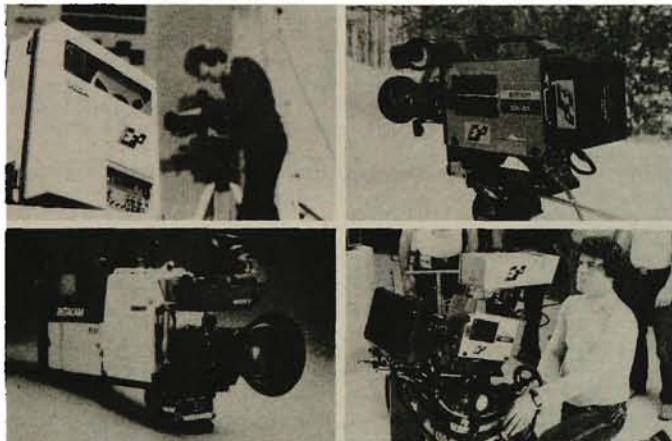
one of the four principals in Kicking Horse Productions. The others are Spence (in Vancouver) and Grace Gilroy and Douglas Cole (in Edmonton).

Other projects down the trail for Kicking Horse are: *Ilya Gerol*, a weekly series of editorials for international syndication; *Jack Be Nimble*, a television feature detective story; *Hill 140*, a 100th anniversary history of the British Columbia Regiment; *Slug Addiction*, a television feature rock'n'roll parody; and *The Burlesque Show*, a situation comedy.

Steinberg pic to premiere in Nov.

TORONTO - *Going Berserk* (formerly *Drums Over Malta*), the feature comedy directed by David Steinberg and starring John Candy, Joe Flaherty, and Eugene Levy, has been scheduled for a Nov. 11 release, according to a spokesman for the film's distributor, Universal Films.

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CBC Enterprises move to Mtl.

TORONTO - The Canadian Broadcasting Corp. (CBC) has significantly upgraded its foreign sales and marketing wing, CBC Enterprises, and promoted its head Guy Mazzeo.

CBC has made CBC Enterprises a full corporate-level department, combining the domestic and foreign marketing of both CBC English and French television and radio programming. The new department will be based in Montreal, although its English-language division will remain in Toronto. Previously, CBC Enterprises functioned as a unit within the CBC's English Services department.

Mazzeo has been promoted to general manager and director-general of the new combined English-French marketing service, and will report to CBC executive vice-president Bill Armstrong.

Under Mazzeo, CBC Enterprises has earned sales for the fiscal year ending Apr. 1 reaching \$6 million, and projects sales in excess of \$10 million for its next fiscal year.

Among the top priorities for Mazzeo are consolidating English and French programming sales and marketing and increasing sales to the United States. Plans are underway to

expand CBC Enterprises' New York office, headed by Rob Straight.

Also recently opened was an office in London, England to deal directly with both the British and French markets.

Among sales of CBC programming to foreign markets over the past year include 39 episodes of *Going Great* to the U.S. children's pay-TV service Nickelodeon, the six-part mini-series *Empire Inc.* to the British Broadcasting Corp., and 54 hours of programming to the Australian Broadcasting Corp.

Cambium & TVO

TORONTO - First Choice has licensed the half-hour music special *Sharon, Lois, and Bram at the Young People's Theatre* for a six-month exclusive run beginning in September 1983. The show was produced by Cambium Film and Video Ltd. in association with TV Ontario. Filmmakers Bruce Glawson and Arnie Zipursky of Cambium said the company is developing a 13-part series with Sharon, Lois, and Bram which will also feature recording artist Eric Nagler.

Cummings one hour

TORONTO - *Burton Cummings: Act Naturally*, a one-hour special combining music, concert, and comedy sketches starring Canadian rock star Burton Cummings, has been licensed to First Choice for a fall telecast.

Produced by Simcom Ltd. the special was shot at Global Studios in Toronto from July 29 to Aug. 5. Producers are Ilana Frank and Jim Martin, with executive producers Peter Simpson and Cummings. The show was directed by Simpson and written by Maynard Collins and Leila Basen.

Previously, Simpson and Cummings worked together on the Simcom feature *Melanie*, produced by Simpson and directed by Rex Bromfield, which starred Cummings. His song from the film, "Save My Soul", won the 1983 Genie Award for best song.

RSL film to PBS

TORONTO - RSL Films will begin shooting Aug. 20 on a two-hour television film, *Overdrawn at the Memory Bank*, a futuristic social satire which has been licensed to PBS for its American Playhouse Series.

The film will be directed by Douglas Williams from a screenplay by Corinne Jacker based on a story by John Varley, and will star Raul Julia. Producer is Robert Lantos, executive producer Stephen Roth.

The production is scheduled to shoot until Sept. 12 on location around Toronto and at Magder Studios.

Shooting Cougar

TORONTO - *Cougar*, an ABC Television Movie-of-the-Week based on the novel *An American Ghost* by Chester Aaron, began a 17-day shooting schedule Aug. 3, with shooting to take place on location in Port Perry, Ont. and at Kleinburg Studios.

The producer is Diana Kew, who last year produced *Frank and Fearless* in Toronto for ABC, with Sharon Sawyer as executive in charge of production. Director is Steven Foreman, who also adapted the screenplay. The film stars Matthew Vipond and Kim Houser.

Highway wraps

TORONTO - *The Highway*, a half-hour drama produced and directed by independent filmmaker Keith Lock and written by John Bonenfant, has been completed. The \$30,000 production, shot on location in Fergus, Ont., last year, stars Jack Zimmerman, Lindsay Leese, Paul Gibson, Barb Braga, and Frank McGee.

CBC to seek visible minorities

TORONTO - A broadcast journalism training program for visible minorities initiated by the Canadian Broadcasting Corporation's English language services has received more than 250 applications since the program was announced in mid-July.

Described as "a training and development program for visible minority men and women with outstanding potential for working in radio and television information programs," the program will select six candidates of six-weeks, intensive training beginning Oct. 17 at CBC Toronto. Following this training period, the candidates will be assigned to CBC program units for eight months of daily working experience paid at normal CBC rates, then would be free to seek employment with any broadcaster after completion of the program in July 1984.

The program's assistant coordinator Paul de Silva confirmed the cost of the program at \$270,000, with \$185,000 to be paid by the federal department of Multiculturalism and \$85,000 by the CBC.

The program was initiated 18 months ago, said de Silva, when officials in the CBC training division realized the need to address the problem of the lack of visible minorities on-

air. He says response to the program has been 98 percent positive: "Industry people see the need for it and recognize it will have long term, positive benefits."

The program has created no fixed definition of what represents a visible minority, according to de Silva. "If people feel they fit the criteria, they should apply," he said, emphasizing that visible minority status is the first, but not the only priority for employment. "We will choose people with a very, very strong background in communications."

Application deadline is Aug. 15 and the six selected candidates will be announced Sept. 15, with training to begin Oct. 17.

Jack Bernstein named Pioneer of the Year

TORONTO - The Canadian Motion Picture Pioneers have named Jack Bernstein, senior vice-president of Famous Players Ltd., as their organization's 1983 Pioneer of the Year. Bernstein will be honoured at a dinner dance Oct. 20 at the Four Seasons Hotel in Toronto.

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C Channel physical assets to Crossroads

TORONTO - The physical assets of C Channel, the national lively arts pay-TV service which was placed into receivership and taken off the air in June after compiling \$11 million in debts, have been bought by Crossroads Christian Communications Inc., a Toronto-based production company.

Crossroads, which produces the religious TV program *100 Huntley Street*, telecast in 28 Canadian markets, paid approximately \$1 million for C Channel's master control uplink centre, videotape library, and studio and production facilities. It did not acquire the service's pay-TV licence and has no plans to relaunch the performing arts channel, said Crossroads president David Mainse.

But now that it has the hardware for an origination centre, Crossroads will pursue a CRTC license for a religious channel as part of the Interchurch Communications Cooperative, an informal, interdenominational alliance which may apply to the CRTC for a discretionary special interest pay-TV license, according to Crossroads spokesman Wendell Wilks.

If Interchurch Communications Cooperative obtains a license, then Crossroads will provide the hardware to the channel at cost, said Wilks. If ICC does not get a license, Crossroads will then apply to the CRTC for permission to license a Christian television service.

However, Wilks says that Crossroads objects to the existence of a religious pay service. "We find it abhorrent for people to have to pay for the gospel," he said. "It is implicitly incorrect to have a religious channel which must be paid for before people can see it, from our point of view."

The CRTC deadline for discretionary special interest pay-TV licenses has been extended from July 2, 1983, until Jan. 2, 1984.

Wilks said the cost of operating a religious channel would be an estimated \$12 million in the first year plus the costs of programming provided by each group. He added the present goal of his organization was "a cooperative religious channel that would be operative, God willing, by the fall of 1984."

Included in the multi-denominational group's application committee is David McDonald, former Communications minister, unsuccessful Tele-Canada mandatory pay-TV license applicant, and a United Church minister.

Labatt's Wildfire

(cont. on p. 18)

TORONTO - A small-scale, low budget, one-hour television drama *Wildfire: The Story of Tom Longboat*, financed by Labatt's Brewery Ltd. and pre-sold to the Canadian Broadcasting Corp. for telecast during the 1984 season, began shooting July 5, with shooting planned for numerous locations around Ontario.

The film is being produced, directed, and written by David Tucker, whose previous work includes the 1982 documentary *The Story of Susan McKellar*. It is based on a book written by former athlete and University of Toronto professor Bruce Kidd about Tom Longboat, the Six Nations Indian and champion marathon runner who be-

CRTC green light for barker channel

TORONTO - The Canadian Radio-television and Telecommunications Commission (CRTC) has approved the use of "barker" channels by cable TV companies, but has placed several restrictions on their use.

The CRTC has ruled that conventional broadcasters must also have access to the promotional channels, which have been implemented by the cable companies primarily to market the pay-TV channels which they are delivering. The

cable companies must provide time on the channels in a way that does not discriminate against the non-pay-television parts of the broadcasting system.

Other conditions are that at least half the promotional time be allocated to Canadian programs, that promotions be scheduled "in a balanced manner throughout the day", and that the cable companies cannot charge for running the promotions. Also, there is a 10-minute limit on any single piece of promotional programming.

Griffiths goes Global with Pierre

TORONTO - The Tapestry Productions television adaptation of Linda Griffith's one-woman show *Maggie & Pierre* began taping Aug. 8 at Global Studios in Toronto.

Griffiths will reprise the stage role(s) with which she burst into prominence in the play about the prime minister and his wife which she co-wrote with Paul Thompson. Rick Butler will produce the 90-minute adaptation and Martin Lavut will direct. The program has been licensed to First Choice.

Producer Butler reports that

the Tapestry/Standard Broadcasting co-production of David Fennario's play *Balconville* is being edited and will be delivered to CBC in September. Since the production was first contracted to go to the now defunct pay-TV service C Channel, CBC might get to show the program earlier that its present six-months-after-delivery deal, says Butler.

Butler also reports that the Tapestry/Standard option on Layne Coleman's play *Rodeo* has expired and rights have reverted to the author.



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Jurors split as Universiade fest closes world student competition

EDMONTON - It was a tired, irritated group of adjudicators who ambled into The Citadel's Rice Theatre here to announce the winners of the 1983 Universiade International Student Film Festival July 9.

Held in conjunction with the World University Games, organized by Alberta Culture's Film and Literary Arts branch, the festival drew more than 140 entries from amateur filmmakers in countries as varied as India, Turkey and Australia. Canadian entries, of course, dominated the proceedings.

The jurors - Les (*Burden of Dreams*) Blank, Ron (*Poetry in Motion*) Mann, Holly (*P4W*) Dale and avant-garde filmmaker David Rimmer of Vancouver - spent the better part of four days, scanning more than 80 experimental, animation and theatrical features.

Split prizes - not to mention split jurors - dominated the festival. Just one hour before they were to award \$6500 in prize money, Mann, Dale and company were still arguing over their selections, in particular a film by Montreal's Bachar Chbib entitled *Ord'ur* (Garbage).

Shot in documentary fashion, the film seems to be a gritty, realistic look at male prostitution and sexual assault. But the final credits indicate that the 'stars' - who may or may not be prostitutes - have simply been acting.

Both Mann and Blank felt *Ord'ur* was an audacious, thought-provoking work worthy of an award and one which raises important questions about the documentary idiom. Rimmer and Dale, by

contrast, deemed it insulting, exploitative and superficially titillating.

In the end, *Ord'ur* won nothing.

Taking the award for best documentary was *Sewing Woman* by Canada's Daniel Perry, a 15-minute feature about a hard-working Chinese immigrant in the garment industry.

The theatrical award went to John Huckert of the United States, for his 30-minute film *Ernie and Rose*, about two individuals in an old-age home.

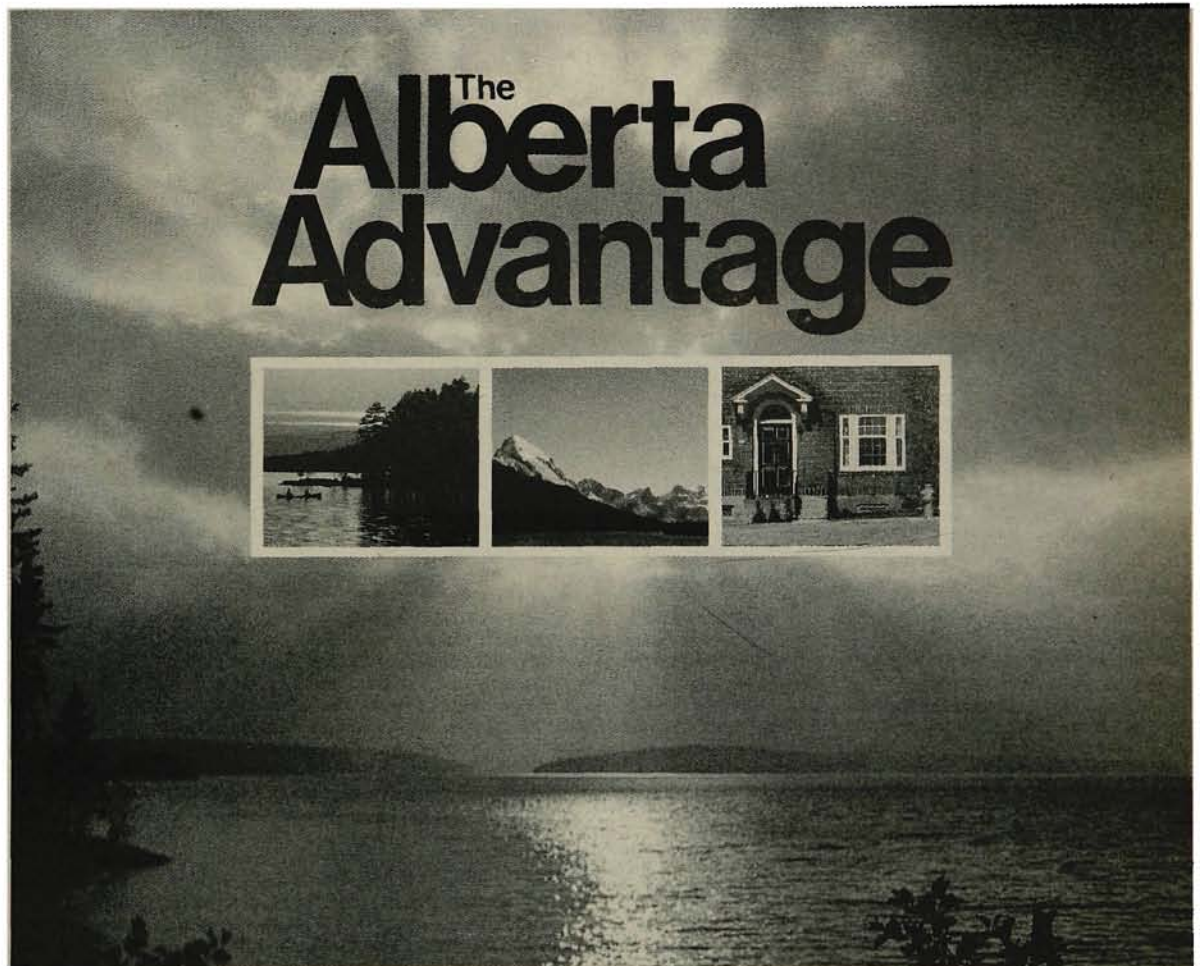
The award in the animation category was split between *Animus*, a five-minute variation on the themes of pioneer photographer Eadweard Muybridge; and *Brush Strokes*, a

three-minute feature by Sylvia Fefer of Canada. Runner-up animated films included two productions from Canada's Sheridan College, *The Chicken Story* by Phil Valentin and Mark Empey ("a tragic tale of three chickens") and *Oh Sean* by Heidi Blomkuist (about a small boy's bathtub adventures).

Split prizes also marked the

experimental category, with *Hate to Love*, a demanding 30-minute exploration of sexism and consumerism by Vancouver's Bruno Pachelo, and *Across the River*, an eight-minute documentary about U.S. involvement in El Salvador by Dana Plays of the United States.

James Adams ●



Conservation sale to Global TV

TORONTO - Conservation Productions and Don Carmody Productions are co-producing a one-hour comedy special *Fred C. Dobbs goes to Hollywood*, starring Michael Magee, which has been sold to Global Television for the network's 1983 fall season.

The program is a one-man show featuring the many characters of satirist Magee, and was partly shot in Los Angeles during May, with the remainder being shot in Toronto during August. Producer and director is Jim Hanley, with associate producers Oriana Bielawski and Conrad Beaubien. Executive producer is Don Carmody. Script is by Hanley and Magee.

The special follows the narrative drama series *Strange but True*, which was shot in Toronto during July by Conservation and Carmody Prod., and which has also been sold to Global.

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CFI Investments fail, directors held responsible for bad debts

TORONTO - A petition by a disgruntled creditor, followed by the loss of an important court decision, has damaged the fortunes of bankrupt CFI Investments Inc., and may leave the directors of the film finance company personally obligated to repay CFI's estimated debt of \$2.7 million.

The directors of CFI, formed in 1976 during the tax shelter boom but essentially inactive for the past four years, include former federal finance minister John Turner, former Canadian Radio-television and Telecommunications Commission (CRTC) commissioner John Grace, accountant Bruce Phil-

lip, lawyer Ward McKimm and businessman John Hearn. When the directors borrowed money from banks and financial institutions to start the company, they secured the loans with personal guarantees.

But uncertain is whether the directors' loan agreements are

unlimited and obligate them jointly and severally. If so, then creditors can seek repayment from the directors individually. Turner, reportedly the wealthiest of the directors, could stand to lose the most.

Also uncertain is the extent of the company's debt. Joseph Sprackman, the court-appointed

trustee of CFI, has had difficulty obtaining full information from the company. Also appointed as a private receiver is Peter Roode, executive vice-president of finance for Triarch Corp., which has a \$500,000 investment in CFI.

Toronto businessman Bernard Cowan, owner of a ladies sportswear manufacturing company, petitioned CFI into bankruptcy May 24 over a \$78,000 debt. The money was owed on repayment of a promissory note received by Cowan for a \$145,000 investment in an animated television production, *Cosmic Christmas*.

But the major blow to CFI came July 15 when Ontario Supreme Court Judge F.W. Callaghan ruled against CFI in its action against a former investor, William Teron, who had refused to pay an out-standing debt of \$1.3 million to the company.

In 1977, when Teron was chairman of the Canada Mortgage and Housing Corp., his assets were placed in a blind trust managed by accountant Bruce Phillip, a director and 18 percent shareholder in CFI. Phillip convinced Teron to invest a \$1.8 million profit earned by his Ottawa real estate company, Urbanetic Ltd., in 120 units of two CFI productions.

Teron agreed to pay the \$1.8 million in four installments. But, after Urbanetics had paid \$691,100 and received \$250,021 in distribution revenue from CFI, Teron refused further payment, claiming he had no idea how involved Phillip was in CFI. CFI then sued Urbanetics for the remaining debt but lost, as Justice Callaghan ordered the company to repay Teron \$441,079 plus interest for three years. The judge also rebuked CFI's management in his decision.

Phillip and Ward McKimm were partners in Torrington Distribution Inc., the company set up to manage, market, and distribute the films financed by CFI, which include *Cosmic Christmas*, *Just Jessie*, *Home To Stay*, *Little Brown Burro*, *Tell Me My Name*, *Klondike Fever*, *The Shape of Things to Come*, and *The New Misadventures of Ichabod Crane*.

CFI plans to appeal the Supreme Court decision in an attempt to get Teron to pay the rest of Urbanetics' debt to CFI.



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SDA on move in Montreal

MONTREAL - Montreal production house SDA Ltée announces that it has moved to 1221 Ave. Hotel de Ville, Montreal H2X 3A9, after 30 years at 1103 rue Saint-Mathieu. SDA's new telephone number is (514) 866-1761.

NFB opens French studio for co-productions with private sector

MONTREAL — Two years in the making, a reorganization of the National Film Board's French feature-film production has seen the birth of a new coproduction studio whose first project *Mario s'en va t'en guerre* began shooting July 18.

Officially in existence since April 1, 1983, Studio C, with Jacques Bobet as executive producer, parallels a similar initiative on the English side which in 1974 led to the creation of Studio B, the drama studio currently headed by executive producer Bob Verrall. By centralizing feature film production through one studio (three studios previously competed with one another), Studio C hopes to pool limited financial resources and increase the annual volume of French-language feature film production.

"Producing one film a year is all very well," producer Hélène Verrier told Cinema Canada, "but if we could get out two or three quality films a year, the public would not only get used to them, they might even come to demand them. There's a horrible shortage of indigenous feature films. We hope that this studio will help create a feature film industry."

And, Verrier adds, "if you talk features, you're talking coproductions. The private sector doesn't have the money to go it alone and neither do we. But if we can get together, there's a whole range of possibilities."

Coproducers on *Mario s'en va t'en guerre* are International Cinema Corp. whom Verrier terms "a naturel choice" and which ICC president Denis Héroux describes as "a return of the elevator. They're investing in *Le Crime d'Ovide*; I'm investing in the same proportion in *Mario*."

Based on "La sablière," a novel by Quebec writer Claude Jasmin, *Mario s'en va t'en guerre*, which is shooting in the Iles-de-la-Madeleine, is being directed by Jean Beaudin (*Cordélia*, J.A. Martin *photographe*). It is the story of a 10-year-old boy who lives in a completely imaginative world. Beaudin literally went through thousands of auditions before settling on young Montrealese Normand Petermann for the title role. Budgetted at \$1.6 million, DOP'd by Pierre Mignot, *Mario* will be shooting until the end of August.

For early 1984, according to Verrier, the studio plans an

TORONTO — New Narrative, Cinema and the Future of Film Theory, a seminar examining recent developments in film theory and the avant-garde, will take place from Sept. 29 to Oct. 1 in Vancouver, sponsored by Simon Fraser University, the Pacific Cinematheque, and Women in Focus.

externally-produced series of features for children, and for a summer '84 shoot, has acquired the rights to Anne Hébert's novel "Les fous de Bassam", to be directed by Francis Man-kiewicz, also in coproduction with ICC. "We will try," says Verrier, "to achieve a fair balance" between internal and

external productions.

Three years ago, the private sector had rejected the Board's proposal for what was then called "coproduction par jumelage" ("three films from us, three from them," explains Verrier). Today, Association de producteurs de films du Québec president Pierre Lamy

adopts a tone that is scarcely more welcoming. "We've got nothing to do with them," he told Cinema Canada. "Whatever they do, they're not going to listen to us anyway."

Though Verrier admits Studio C is restricted in its search for coproduction partners by, for example, the Institut quebe-

cois du cinéma's current investment policies, she is confident that the coproduction approach must prevail.

"We have to get together and make feature films," she says. "It's not by having defensive attitudes that we're going to develop a feature film industry."



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NEWS

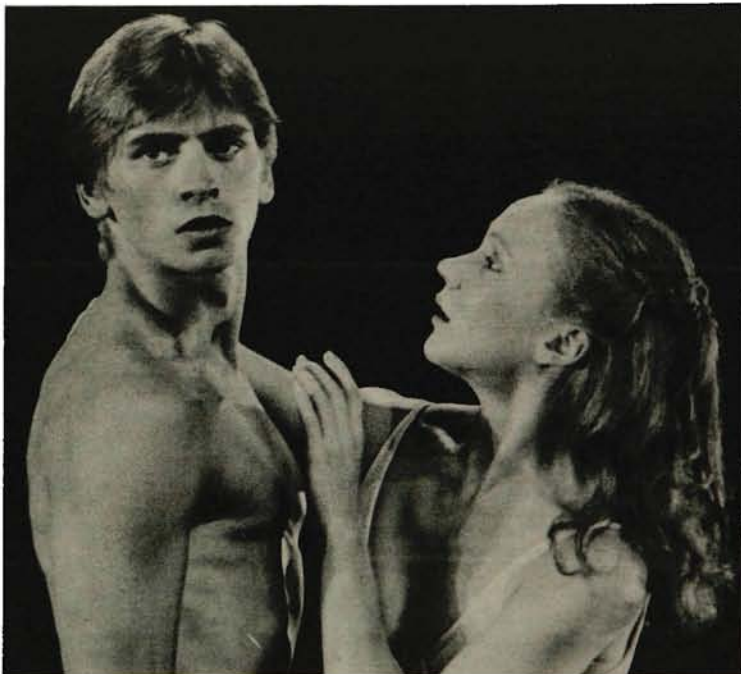
RECENT RELEASES — ONTARIO

The National Film Board's Ontario Regional Production Studio has just completed two productions: Jennifer Hodge's *Home Feeling: A Struggle for a Community* and John Harrison's half-hour drama, *Thanks for the Ride*. *Home Feeling* is an hour documentary which goes behind the newspaper headlines to look at the West Indian community living in the Jane-Finch area, a racially troubled suburb of Toronto. Hodge says her film "is the people's side of the story, the story of those who are never heard and don't have access to the media." The film was produced by John Kramer with additional directing and research by Roger McTair.

Thanks for the Ride is a half-hour drama based on Alice Munro's short story of the same title. Shot in the Barrie area north of Toronto last fall, the film stars Carl Marotte, Peter Krantz, Leslie Donaldson and Melissa Bell. The film was produced by John Kramer. Prints are available from NFB distribution libraries.

NEW MCLAREN FILM OPENS WORLD FESTIVAL

Norman McLaren's new film *Narcissus* will open the World Film Festival in Montreal August 18. The screening will be the world premiere of *Narcissus*, McLaren's 59th film and one of the most ambitious in his long career at the National Film Board. The film is based on the Greek myth of a naive youth who falls in love with his own image and



Jean-Louis Morin and Sylvie Kinal in *Narcissus*

stars Jean-Louis Morin of the Martha Graham Dance Company, Sylvie Kinal of the Cleveland Ballet and Sylvain Lafortune of Les Grands Ballets Canadiens. Fernand Nault of Les Grands Ballets Canadiens was the choreographer; David Verrall producer. McLaren was assisted by Don McWilliams. *Narcissus* is in official competition in the short film category.

La Plante, a mix of animation and live-action fiction, is also in competition in the short film category. The story of a man's unusual nurturing

powers and his relationship with a house plant, the film stars Ghyslain Tremblay. Thomas Vamos directed the film with Joyce Borenstein director of animation sequences.

Seven other NFB films will be shown in the section "Cinema of Today and Tomorrow." Jonny Silver's *Kubota*; *Ice*, directed by Robert Doucet; *Vivre en couleurs* directed by Michel Hébert; Jacques Savoie's *Massabielle*; *Le Bouffe-Petrole* directed by Denis Poulin; *L'Esprit des neiges* by Claude Grenier; and Lynne Smith's *Sound Collector*.

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World fest marked by competition, market, pay-TV & trade show

MONTREAL - Opening with the world premiere of *Narcissus*, Norman McLaren's 59th - and last - film, and closing 10 days later with the world premiere of Claude Fournier's *Bonheur d'occasion* (the French version of *The Tin Flute*), the World Film Festival will this year feature 106 feature films, including the leading edge of new German cinema, the best of Soviet cinema today, 13 shorts in official competition, and a communications trade show as well as a pay-TV seminar for industry professionals.

Among the 19 features in official competition will be Andrzej Wajda's *Danton*, Adolfo Aristarain's *Les derniers jours de la victime* (Argentina), José Luis García's *El Crack II* (Spain), Jaime Chavarrí's *Béarn* (Spain), Claude Miller's *Mortelle randonnée* (France), Henri Safran's *Wild Duck* (Australia), André Delvaux' *Benvenuto* (Belgium), Karen Chakhnazarov's *Nous sommes du jazz* (USSR), Maurizio Ponzì's *Moi, chiara et le sombre* (Italy), Duan Jishun's

and Junya Sato's *The Go Masters* (The People's Republic of China-Japan), and Ferenc Kardos' *Les bataillons célestes* (Hungary).

Twenty-eight films will constitute the Festival's Hors Concours section, including Carlos Saura's *Carmen* and Nagisha Oshima's *Merry Christmas Mr Lawrence*. The section will open with François Truffaut's *Vivement dimanche* and close with Claude Fournier's *Bonheur d'occasion*.

Latin-American cinema will be featured with six films, including Patricio Guzman's *La Rose des vents*, a Cuba-Spain-Venezuela coproduction, as well as the Brazilian award-winning *Serge Getulio* directed by Hermano Penna.

The "Cinema Today and Tomorrow" section comprises 43 feature films from 16 countries representing contemporary currents in international cinema. Canada will be represented with two films: Yves Simoneau's exploration of comic strips, *Pourquoi l'étrange M. Zolock s'intéressait-il tant à la*

bande dessinée? and Claude Castravelli's *Bloodroot* about a waitress turned prostitute. Nine features from West Germany will represent new German cinema, with Herbert Achternbusch's *Le fantôme*; *Utopia* by Sohrab Shahid Saless (interviews with prostitutes and pimps); *L'Homme sur le mur* by Festival jury member Reinhard Hauff (on a man's obsession with the Berlin Wall); and Christel Buschmann's *Comeback* (about a rock singer's collapsing career). Other countries represented filmically include: the U.S. (Penelope Spheeris's *Suburbia*; Steward Bird's *Home Free All*); Japan (Masashi Yamamoto's *Carnaval de la nuit*); Austria (Edwin Zbonek's *Vinopolis*); Tunisia (*Caméra d'Afrique: 20 ans de cinéma français*); as well as films from Morocco, Israel, Spain, Greece, Portugal, Hungary, and Sweden.

The "Homage" section will honor American filmmaker Stanley Kramer whose *Judgment at Nuremberg* and *It's a Mad, Mad, Mad World* will be

screened.

Along with Norman McLaren's *Narcissus*, a 22-minute color film on the Greek legend of the youth in love with his own reflection, the Festival will screen 12 short films in Official Competition, including the 13-minute National Film Board production *The Plant*, and *La petite nuit*, a 25-minute independent Quebec production directed by André Théberge.

In addition, the Cinema of Today and Tomorrow section will screen at least 20 Canadian shorts, including documentaries and experimental works from across the country.

The festival jury will be comprised of French actress Marie-Christine Barrault (*Cousin, Cousine, Stardust Memories*), American film critic Roger Ebert, Canadian filmmaker Harry Rasky (*Stratasphere*), German director Reinhard Hauff (*Knife in the Head*), Polish director Krzysztof Zanussi (whose latest film *Imperative* will be presented in the "Hors concours" section), Swiss filmmaker Daniel Schmid (*Hecate*), and Chinese filmmaker Chen Xuyi, director of the Shanghai Dubbing Studio.

Nine recent Soviet films will be highlighted during the Festival, including the URSS-Italy-Mexico coproduction by Sergei Bondarchuk (*War and Peace*)

on journalist John Reed, *I've Seen the Birth of the New World*. While many of the films will be the works of young new directors, the work of Soviet film veterans such as Yuli Raizman (*Private Life*) will also be presented.

Finally a Communications Trade Show, held in the ballroom of the Hyatt Regency Hotel from Aug. 21-26, will be open to the public, and a pay-TV seminar, restricted to industry professionals, will be held Aug. 23-24, also at the Hyatt.

Air Canada, the principal sponsor of the Festival, will offer the Air Canada trophy to the most popular film at the festival.

All screenings will be held at the five-cinema Parisien, except for the opening and closing films being screened at Place des Arts.

During the World Film Festival, five special editions of CineMag will be published. For information concerning editorial material or advertising rates, telephone (514) 272-5354.

The World Film Festival: another international rendezvous in Montréal

The eyes of the film industry will focus on Montréal August 18 to 28 when the city again plays host to the World Film Festival - America's only competitive film festival recognized by the International Federation of Film Producers Associations.

Linked with the World Film Festival are three other major events - the Communications Trade Show August 21 to 26, the International Film Market August 22 to 26, and the Conference on Pay TV August 23 and 24.

The City of Montréal and its special agency of assistance to filmmakers, CIDEM-Cinéma, join in welcoming the film world to Montréal - a storied city with a host of irresistible locations as well as a red tape-cutting approach to filmmaking.

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(Out-of-town residents may reserve tickets for the Festival by calling the Cinema Parisien, site of the Festival, at (514) 866-3856. Morning showings are \$4, afternoon and evening showings \$5. A 9-to-5 pass, for admission to all presentations between 9 a.m. and 5 p.m. of the 10-day Festival, is available for \$70; a booklet of tickets for ten different showings costs \$35. The opening and closing films of the Festival - François Truffaut's *Vivement dimanche* and Claude Fournier's *Bonheur d'occasion*, respectively - will be shown at Théâtre Maisonneuve de Place des Arts. Tickets, available at the Place des Arts box office, are \$10 each.)

montréal

Corman gets Cabin Fever

TORONTO - With a U.S. distribution guarantee from American exploitation film mogul Roger Corman once again firmly in hand, producer Maurice Smith has begun production on another low budget teen comedy, *Cabin Fever*, which began a five-week shooting schedule Aug. 3 in Toronto and Beaverton, Ont.

Smith last year produced *Screwballs* (originally *Crazy Times*) in Toronto for \$800,000, and the picture has already grossed over \$5 million at the U.S. box office, and earned double its negative costs with advances from sales to seven

foreign markets, according to Smith.

As with *Screwballs*, the Canadian Film Development Corp. is contributing an interim financing loan of \$150,000 to the *Cabin Fever* production.

Directing the film is Miklos Lente from a script by Ed Naha. Starring are Konnie Krome, Mike MacDonald, Wally Woodchis, and Jason Sarokin.

American distribution has been guaranteed by Corman's Millennium distribution company, while Smith has retained Canadian and foreign (non-U.S.) distribution rights.

Primedia is waiting

TORONTO - Primedia Production's adaptation for television of John Murrell's play *Waiting For The Parade*, the first of a three-production deal between the Toronto-based independent production company and the new Grand Theatre in London, Ont., was taped at the Grand's McManus Studio from July 22 to Aug. 1.

The \$500,000 production has been pre-sold to the Canadian Broadcasting Corp.

The play, which will be included in Grand Theatre's schedule this fall, stars Donna

Goodhand, Martha Henry, Sheila McCarthy, Carole Shelley, and Susan Wright. It was produced by Richard Nielsen and directed by Robin Phillips. Playwright Murrell himself adapted the screenplay.

In May, Primedia shot the comedy *Quebec/Canada 1995*, produced and written by Nielsen, for First Choice and CTV.

In September, Phillips's first feature film, the 1981 Nielsen-Ferns production *The Wars*, should be released by its distributor Spectrafilm. Phillips currently is also busy as artistic director of the Grand Theatre Company's inaugural season.

Allarcom enlarges west pay net

TORONTO - The Canadian Radio-television and Telecommunications Commission (CRTC) has awarded a regional pay-television license to Allarcom Ltd. of Edmonton, Alta., to operate in Manitoba, Saskatchewan, and the Northwest Territories.

Allarcom, the parent company of the Superchannel regional pay-TV services in Alberta and Ontario, was the only applicant for the license. The decision gives the company, owned by Alberta entrepreneur Dr. Charles Allard, a mini-national system of regional pay services.

Allarcom wholly owns Alberta Independent Pay-Television Ltd., which operates Superchannel Alberta, and owns 46 percent of Ontario Independent Pay-Television Ltd., which operates Superchannel Ontario.

The new system is expected to be in operation as early as September, 1983, according to a Superchannel spokesman. Negotiations are underway to sign cable affiliates, and \$100,000 will be spent to open creative development offices in Winnipeg and Regina.

The quick launch of the new regional service will take advantage of the intense Fall marketing campaign planned by Superchannel, and will

counter a similar campaign by its competition, national pay-TV service First Choice, which has allocated \$5 million to its fall drive for new subscribers.

CRTC conditions for the new regional license stipulate that 50 of the 168 hours of programming per week be Canadian content, and that eight of those 50 Canadian hours be devoted to regional programming.

Like the other Superchannels, the new system will reinvest all its profit into independent Canadian production. Also, Allarcom has pledged to the CRTC that it will not fund, distribute, or otherwise encourage pornographic or sexually explicit programming through the new service, and has agreed not to run "adult" programming until after midnight (Mountain Time) or 1 a.m. (Central Time).

Banff Mountain Festival deadline October 1st

TORONTO - The 8th annual Banff Festival of Mountain Films will take place Nov. 4-6 in Banff, Alta. Entry deadline is Oct. 1. Festival co-ordinator is Mary Christie.

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produced by Roy Keast

NEW WILDERNESS

Linda Greenes
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Charles Levine and Stephen Young
Directed by Stephen Lewis

SONATINE

Produced by René Malo and Pierre Geneston
Directed by Micheline Lanctôt

TERRY FOX THE MOVIE

(Home Box Office, CTV)
Produced by Robert Cooper
Directed by Ralph Thomas

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Directed by and starring Charlton Heston
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and Monique Messier
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Grey Fox wins good press, good grosses in US distribution

TORONTO - *The Grey Fox*, produced by Peter O'Brian and directed by Phillip Borsos, has grossed \$1,526,381 across North America as of July 28, according to the film's distributor, United Artists Classics.

The film, which won the 1983 Genie Award for best picture, has recently opened successfully in Chicago and New York City. According to *Variety*, the film's box office totals for its first 12 days at New York's 400-seat Baronet Theatre was \$70,025. In the U.S., the film has earned \$981,072, while in Canada it has grossed \$545,309.

Critical response to the film in Chicago and New York has also been favourable. The Chicago tandem of critics Roger Ebert and Gene Siskel praised the film on their syndicated TV show *At the Movies*. Siskel described the film as "something quite special... a beautiful film to look at... This Phillip Borsos

from Canada is one fine director." Ebert praised lead actor Richard Farnsworth, saying he was "born to play" the film's hero, Bill Miner. In the *Chicago Sun-Times*, Ebert wrote the film was "... a lovely, zestful human adventure... well written and directed."

In New York, Vincent Canby of the *New York Times* wrote: "... a gentle, intelligent, very leisurely paced western with one terrific asset: Richard Farnsworth. (He) has the sort of face the camera adores. Mr. Farnsworth is a delight... The film has been beautifully photographed by Frank Tidy."

Kathleen Carroll of the *Daily News* called the film "... an exceptionally fine Canadian movie." While Judith Crist of *WORTV* described it as "thrilling", Rex Reed of the *New York Post* wrote that Farnsworth's portrayal of Bill Miner was "inspired" and "a great performance."

Rogers Cable losses increase in 1982

TORONTO - Rogers Cablesystems Inc. reported a loss of \$6.3 million before taxes and minority interest for the nine months ending May 31, 1983, compared with a loss of \$4.8 million in the previous year, announced the company July 28.

The loss after taxes and minority interest was \$12.8 million, compared with \$5.1 million the previous year. Net loss per share for the nine month period was 68 cents, compared to 38 cents a year earlier. Revenues rose from \$167.2 million in 1982 to \$264.0 million. Operating income increased from \$57.8 million to \$93.2 million.

The company's cable subscribers as of Feb. 28, 1983, totalled 2,192,000, including 143,000 from new Canadian pay-TV operations.

Spectrafilm bows with Shadow

TORONTO - *Married a Shadow*, directed by Robin Davis and starring Nathalie Baye, will be the first release of the newly formed Canadian independent distribution company Spectrafilm when it opens Aug. 10 at the Paris Star Theatre in New York City.

The company, headed by president Bahman Farmanara, former director of the Vancouver International Children's Festival, and general manager Linda Beath, former director of United Artists Classics-Canada, announced a 10-film line-up at the Cannes Film Festival in

May, and operates offices in New York and Toronto.

The company recently added Sam Irvin, former assistant advertising and publicity director at UAC, who became Spectrafilm's director of advertising Aug. 1. He joins U.S. national sales manager Nick Perrott in New York.

A Spectrafilm spokesman also told Cinema Canada that *The Wars*, the Nielsen-Ferns production directed by Robin Phillips and based on Timothy Findley's novel, should be the company's first Canadian release sometime in late September.

Paramount's man in 3-D with Langlois

TORONTO - Paramount will release the 3-D adventure comedy *The Man Who Wasn't There*, starring Steve Guttenberg and Canadian actress Lisa Langlois, across North America on Aug. 12.

The picture is produced by Frank Mancuso, Jr., directed by Bruce Malmuth, and written by Stanford Sherman.

The part represents the first starring role in a studio-backed picture for Langlois, who has appeared in several Canadian produced films, including *Violette Nozière* and *Blood Relatives* for French director Claude

Chabrol, *Hard Feelings* for director Daryl Duke, and most recently, *Class of 1984*. Currently, she is before the cameras with another Canadian actress, Michelle Meyrink, in the leading role of the Paramount production *The National Lampoon's Joy of Sex*, directed by Martha Coolidge.

Guttenberg, who starred in the 1982 hit *Diner*, was recently in Toronto to shoot the comedy *Police Academy* for director Hugh Wilson. The film, which will be distributed by Warner Brothers, wrapped shooting July 29.

Wayne Case to V. P.

TORONTO - Wayne Case has been promoted from theatrical general manager to vice-president of Twentieth Century-Fox Canada, it was announced July 4 by Ray McCafferty, the company's executive vice-president and general sales manager.

Case joined Fox in March 1980, after spending 14 years with Columbia Pictures, where he served as Canadian sales manager and branch manager in San Francisco and Seattle.

On the same day, Thomas Sherak, president of domestic distribution and marketing at Fox's head office in the U.S., named Jack Brodsky executive vice-president of world-wide advertising, publicity, and promotion.

Strange Brew ready

TORONTO - *Strange Brew*, the \$5 million comedy starring Rick Moranis and Dave Thomas as Bob and Doug McKenzie, hoser characters created by the comics while working on the hit television series *SCTV*, will open nationally Aug. 26, distributed by MGM/UA.

The comedy about international intrigue in a remote Canadian brewery was shot last fall in Toronto and Prince George, B.C., and also stars Max Von

Sydow, Lynne Griffin, and Douglas Campbell. The film is produced by Louis Silverstein and directed by Thomas and Moranis.

Terminator put off for shoot next year

TORONTO - A planned 10-week shoot in Toronto of the feature film *Terminator* has been cancelled because of a scheduling conflict of star Arnold Schwarzenegger.

The Hemdale Co. production for Orion Pictures and Home Box Office was scheduled to begin July 27, produced by Gail Hurd and directed by Jim Cameron, but Schwarzenegger became unavailable as principle photography for *Conan II*, the sequel to the hit *Conan the Barbarian* which starred Schwarzenegger, was suddenly re-scheduled for mid-August. *Terminator* now reportedly is scheduled to shoot early next year, but shooting will not take place in Toronto.

TORONTO - Canadian-produced films won 10 Blue Ribbons (top prize) and Five Red Ribbons (runner-up) as winners at the American Film Festival were announced June 3 in New York City.

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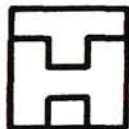
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Television, short films top Toronto's summer shooting schedule

TORONTO — Producers Roy Krost and Richard Dalton plan to begin an eight-week shooting schedule Sept. 12 in Toronto on *Martin's Day*, a feature film starring Richard Harris and directed by Alan Gibson. Krost says the project may end up as a Canadian-British co-production... Rose and Ruby Productions plan to begin a six-week shoot Aug. 15 on *Loose Ends* (formerly *Girl Bikers*), a low-budget feature film and pay-TV production scripted by Charles Dennis and starring Coleen Camp. John Blanchard will direct... Don Owen's remake/sequel of *Nobody Waved Goodbye*, titled *Unfinished Business*, has gone on hold after a scheduled July 25 start, as co-producers Owen and Annette Cohen continues to negotiate the deal with the project's backers, the National Film Board, the Canadian Film Development Corp., and the Canadian Broadcasting Corp. Tentative starting date is now Aug. 29... A project still on hold is director Harvey Frost's low budget comedy *Out of Wedlock*, to star Saul Rubinek, Kate Lynch, and Dixie Seale, which was to begin in April.

Independent filmmakers Daria Stermac and Kalli Paakspuu have formed a new pro-

duction company, Womenfilm/Womenart, to organize several projects including a one-hour documentary on feminist art, *Tearing the Silence*, to be shot early next year. The \$200,000 film, sponsored by the NFB's Ontario Regional Studio and funded by a grant from the Minister of Employment and Immigration and private sources, will be "a celebration of women's sexuality and sensuality created in direct opposition to the hate pornography alarmingly present in society today," says Stermac... The Sky Works production company is currently shooting a half-hour documentary on aging, *A Movie for Kate*, Laura Sky is directing and co-producing with Helene Klodawsky and associate producer Anne Koyama. The company recently completed a half-hour documentary on nursing, *Breaking the Silence*.

Singing: In any Language, a one-hour documentary on a teaching trip to China taken by Maureen Forrester and Claude Corbeil, and the seven-part documentary series *War* highlight the NFB productions to be broadcast on CBC this fall. *Singing*, directed by Malca Gillson and Tony Ianzelo, will air Sept. 22, while the *War* series will premiere Oct. 2 and run for

seven consecutive Sunday evenings... Other NFB productions also sold to CBC for possible fall telecast include Donald Brittain's one-hour documentary on the elderly, *Something to Celebrate*, Halya Kuchmij's *Laughter in my Soul*, and Grant Munro's half-hour portrait of cartoonist Lynn Johnston, *See You in the Funny Papers*... CBC will telecast filmmaker Allan King's documentary on the effects of unemployment, shot at a conference in Orangeville, Ont. and produced by CBC's Agriculture and Resources Dept., on Sept. 4. Earlier this year, some of the individuals who participated in the film sought court action to stop telecast of the program, claiming there were manipulated and exploited during the filming process. King has dismissed any charges his subjects were treated unfairly.

Canadian producer/director Ivan Reitman will shoot *Ghostbusters*, a comedy with Dan Aykroyd, Bill Murray, and Harold Ramis, in October, while Norman Jewison will produce and direct *A Soldier's Story*, based on Charles Fuller's Pulitzer Prize winning play, scheduled to start shooting next month in Arkansas, starring Harold Rollins and David Alan

Grier. Both projects are for Columbia... British director Nicholas Meyer was recently in Toronto scouting both locations and financing for a feature film adaptation of Robertson Davies' novel *Fifth Business*. Meyer says he has been trying for eight years to produce his screenplay of the novel, titled *Conjuring*, and says he would like to shoot the film in Canada... Director Hugh Wilson, in Toronto to shoot *Police Academy* for Warner Brothers in July, became a father when his wife Charters gave birth in the city to a daughter, Price.

CTV News has appointed CFTO's Tom Clark as a national correspondent based at the network's Vancouver news bureau... CTV publicists Maureen Clark and Jill Richardson and graphics designer Judyth Hodgkinson were honoured for their designs of press kits for *Little Gloria: Happy at Last* and *The Thorn Birds* at the Broadcast Promotion Association awards June 25 in New Orleans... Toronto actress Cali Timmer has landed a role in the top-rated ABC soap-opera, *Ryan's Hope*, making her debut in the series July 28... The Second City Comedy troupe celebrated their 10th anniversary July 24 with a party at the Old Firehall Theatre in

Toronto.

Mary Brown has been appointed to a second three-year term as chairman of the Ontario Board of Censors... Anna Stratton and Remi Boucher have been appointed by the Canada Council as assistant heads of English theatre and French theatre, respectively... Actress Margot Kidder and director Philippe de Broca, who were brought together by march-maker Denis Héroux on the ICC feature and mini-series *Louisiana*, were married Aug. 6 in the village of Vert, France... U.S. director Robert Altman is prepping to shoot in Arizona with an almost entirely Québécois crew, including DOP Pierre Mignot.

TORONTO — Paramount will release the Dino De Laurentiis production *The Dead Zone*, directed by Canadian David Cronenberg and shot on location outside the Toronto area earlier this year, across North America on Oct. 28. Based on the Stephen King novel, the film stars Christopher Walken, Brooke Adams, Martin Sheen, and Tom Skerritt, and includes performances by Canadians Jackie Burroughs and Nicholas Campbell.

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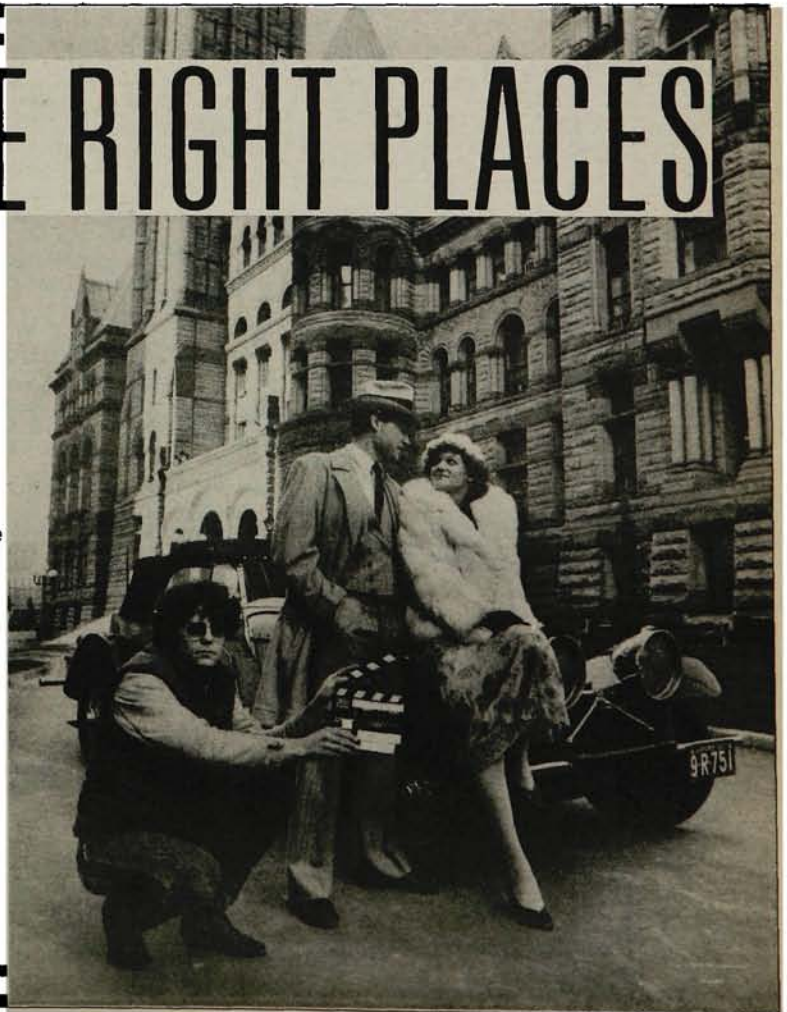
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T O R O N T O



Atlantis seconds Canadian stories

TORONTO - For the second consecutive year, Atlantis Films Ltd. are into production on a series of six half-hour dramas based on stories from Canadian literature which has been pre-sold to the Canadian Broadcasting Corp.

Producers Michael MacMillan, Seaton McLean, and Janice Platt of the Toronto-based independent production house have announced four of this year's productions, for which shooting began July 17 and will continue until mid-October. In the can is an adaptation of Alice Munro's *An Ounce of Cure*, directed by Don McBrearty and written by John Frizzell, which stars Martha Kronyn and Catherine Burns.

Another title is *The Sense She Was Born With*, directed by Peter Shatalov and written by Robert Duncan, from a story by W.P. Kinsella. It will star August Schellenberg and his daughter, Joanna Schellenberg.

Director Bruce Pittman and screenwriter Joe Wiesenfeld will collaborate on two productions, adaptations of Sinclair Ross's *A Coronet at Night* and Jean Little's *Home From Far*. *Coronet* will star R.H. Thomson and Marilyn Lightstone, while *Home* will feature Fiona Macgillivray, Simon Craig, Diana Barrington, and David Main.

Producer Michael MacMillan reports that another Atlantis production, *Storytelling*, which it is co-producing with director Kay Armatage, has finished shooting and is in post-production. Another Atlantis project is the production of 18 episodes of the half-hour children's variety series *Troupers*, scheduled to begin in September. Global has bought the shows, along with eight others that were produced for C Channel, for its 1984 season.

Labatt's (cont. from p. 10)

came an international celebrity in the early 20th century. Kidd will serve as a technical consultant and also will appear in a small role.

The film stars Terry Harford as Longboat, Allan Royal, Fern Henry-Pearsons, and Irving Layton. Crew credits include director of photography Leo Zourdoumis and soundman Daniel Latour. Forty days of shooting are scheduled between July and November.

The project, which has been two years in development, will be broadcast in May 1984, and will tie-in with the 200th anniversary of both the Province of Ontario and the Six Nations Indian tribe, and the 150th anniversary of the City of Toronto.

Shavick and Frost now in consulting firm

TORONTO - Television director Harvey Frost and film producer James Shavick have formed Canadian Television Production Consultants, a company which according to Frost "essentially provides consulting and production supervision for producers coming into the country or who haven't worked in television before."

The company consults with clients on the development of projects, aspects of co-production, budgeting, and creative elements, and assists producers

making the change from film to videotape. Frost has also developed, by adapting existing software, what he describes as "computer assisted" budgeting and script breakdown systems.

"The computer programs take it (the program's task) to a certain point, then human decision comes in," says Frost of his computer-assisted systems. "The problem with most existing programs for film is that they bear no relation to how the industry actually works."

Formed in mid-July, the

company offers its services through hourly consulting sessions, or side-by-side work with producers developing a project, or if asked, will completely take over a production for a client.

The company helps producers learn what's available in Canada and helps them understand and deal with CRT requirements, says Frost. While he won't say who his clients are, he admits business is good.

City-TV starts shooting Toronto Trilogy

TORONTO - Local independent station City-TV has begun production on its Toronto Trilogy series of half-hour dramas, after selecting three scripts from more than 900 entries in its script-writing contest announced in April.

Mario Azzopardi will direct all three episodes and co-produce with Marcia Martin. Executive producer is Moses Znaimer. The total budget for

the three episodes is \$300,000, with City-TV putting up one-third of the money and a sponsor, Knob Hill Farms Ltd., contributing \$100,000.

The first episode, *Between Neighbours*, written by Bruce Mohun, and starring R.H. Thomson and Harvey Atkin, wrapped Aug. 3 after four days of shooting. The second episode, *The Golden Promise*, written by Brian Tremblay and

starring Lynne Griffin, Wayne Best, Tony Parr, and Helen Hughes, was completed Aug. 2. The final episode, *Streetwise*, by Dennis Eberts, is scheduled to begin Aug. 8.

City-TV offered to pay \$4000 each for three scripts "which in some way reflect the contemporary Toronto experience" for the series, which is planned as part of Toronto's sesquicentennial celebration in 1984.

Raymond Massey was Kildare, Lincoln

TORONTO - Canadian-born actor Raymond Massey, having been ill for several weeks from pneumonia, died July 29 at his home in Beverly Hills, California. He was 86.

Massey's career included roles in stage, film, and television productions. Though he appeared on stage in many classical roles, he is perhaps best known for his role as Dr. Gillespie in the TV series *Dr. Kildare*, and best remembered for his role as U.S. president Abraham Lincoln in Robert Sherwood's Pulitzer Prize winning play *Abe Lincoln in Illinois*, which he

also played in the 1940 movie version.

Massey was born in Toronto on Aug. 30, 1896, into a wealthy and prominent family. His brother, Vincent, would later become the first Canadian-born governor-general of Canada. Raymond served in the First World War and was wounded twice. After the war, he studied at Oxford and remained in England to train as a professional actor. His first professional role was in Eugene O'Neill's *In The Zone*, in 1922, and he stayed in England for nearly 10 years, acting in several dozen plays.

Massey regularly performed in Hollywood films, and his credits include *The Scarlet Pimpernel*, *The Prisoner of Zenda*, *Mourning Becomes Electra*, *Arsenic and Old Lace*, *East of Eden*, and *Seven Angry Men*. In 1944, he became a naturalized United States citizen.

Massey was married three times, and has two sons and a daughter, and a stepdaughter by his third marriage. At the time of his death he had been retired from acting for several years.

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I have a very difficult problem which is very new to me and at the same time very disturbing. I recently completed my first feature film entitled *A 20th Century Chocolate Cake* (as witnessed by your No. 97 issue of Cinema Canada).

The film premiered at The Monkland Theatre in Montreal June 1. Some 800 people attended that screening. It also showed there June 4 to an additional 100 people.

Ricky Friedman, who runs The Monkland Theatre, never paid a penny to me for these showings, despite our agree-

ment that I receive a percentage of the tickets sold. I am not a big distributor like Warner Brothers. I have no power to withhold a film, for example. As an independent filmmaker I am a threat to no one, therefore anyone can take advantage of me. When I asked for my money after the screenings, Ricky Friedman promised he would give me a check on June 10; he never did. Instead he followed with a fraudulent letter dated June 15 stating that he had paid my partner cash with no receipt for the screenings at The Monkland Theatre.

Truthfully, no money was exchanged. My partner received nothing. A check was supposed to be given to me. In this

business payment is due immediately after the engagement. No business is run in cash without a receipt that I know of.

Because I am registered as Chocolate Cake Film Corporation - a new corporation with more debts than assets, I might add - I cannot take action in Small Claims Court. I don't have thousands of dollars to spend on lawyers or court fees. I am owed hundreds of dollars still in the possession of Mr. R. Friedman.

Can anyone be of any assistance?

**Lois Siegel
Montreal**

Canadian content

It is with much concern that the Executive of the Canadian Film Editors Guild finds it necessary to reply to the misleading article that recently appeared in the Winter/Spring 1982/1983 edition of American Cinematographer: "Her Majesty the Queen versus Howard Kunn, A.C.E." written by Howard Kunn.

We take considerable exception to any suggestion that we are other than a professional body representing reputable and responsible Canadian film editors.

We are *not* an honorary organization. The Canadian Film Editors Guild is in fact the body that represents post-production crews in English-speaking Canada and is officially recognised by the Canadian Guilds and Unions, the Government and the film community at large.

"The Class of '84" was a signatory to the CFEG contract for post-production, not I.A.T.S.E.: I.A.T.S.E. has little or no jurisdiction over editorial and post-production categories within Canada.

We would like to point out that much of the confusion, animosity and resentment arising from this matter could have been avoided had Mr. Kunn first checked with Local 776 regarding the status of this Canadian production carrying out post-production in Los Angeles. They would undoubtedly have contacted the CFEG office in Toronto on his behalf.

As in every country, the Canadian Department of Immigration has its own rules and regulations to enforce. In the interest of furthering international cooperation, we would therefore suggest that any offers of work on a Canadian production in Canada be properly researched, especially with regard to Guild and Union jurisdictions and also the question of work permits.

We shall be pleased to offer every assistance regarding any queries that may arise in this area.

Sally Paterson cfe
President
Canadian Film Editors Guild

Nits, knocks, errors

John Harkness' glib, obsequious opportunism has never been so evident as it is in his recent attack on Robin Wood ("The word, the flesh and the films of David Cronenberg," Cinema Canada No. 97). Harkness' use of the tragic disease AIDS to score some cheap ideological points off Wood is unconscionably insensitive and smugly self-serving; Kaposi's Sarcoma is "known as 'gay cancer'" only to bigots. If Harkness wants to knock on Wood, he'll have to learn to reach a lot higher.

**James Quandt
Toronto**

The photographer's credit accompanying the photographs of Gilles Carle in the Interview in Cinema Canada No. 97 was inadvertently omitted and should have read: *Photos: Yves Bélanger*. Vincent Vaitiekunas wrote to clarify a few facts contained in our issue No. 98. Although he wrote a feature screenplay entitled "Lakeshore", the film has not yet been produced. Also, *Strike - Men Against Computers* was a joint effort with Larry Zolf, produced by Douglas Leiterman. Ralph C. Ellis of Manitou Productions wrote to thank us for the Alberta issue, but noted that his series *Adventures in Rainbow Country* was falsely attributed to Maxine Samuels in the article by Natalie Maclean -Ed.

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ANIMATION

N A R C I S S U S



photos: R. S. Diamond

Norman McLaren

Reflections on a life

*“So I’m for Norman McLaren.
I don’t think we can
appreciate him enough”*

- British artist and filmmaker Len Lye

McLaren perspectives

The task of the filmmaker

"I always have the audience in the back of my mind. Very often an ill-defined audience. (Sometimes) as a more clearly defined audience. When making *Rythmetic* I thought about children and hoped it would help children be interested in numbers. But even in any film, no matter how abstract it is, or concrete, I have an audience in mind. I think, I keep thinking, of a group of people watching that film and I keep looking out for the possibility of them getting bored. I think this is the task of the filmmaker - you're given this amount of time, and you've got a captured audience and you must keep them interested throughout that whole space of time and not let their interest flag. I'm terrified of letting an audience get bored."

— Norman McLaren (1969)

The qualities of tragedy

"McLaren says a weakness of animated films is their inability to express tragedy. But many people find qualities of tragedy in his films; in his use of comedy to stave off conflict, in the suppressed terror behind the beauty of such films as *A Phantasy* and *C'est l'aviron*, in the lonely search through space, for what? 'Space to me is a kinetic experience,' he says, and watching his films, one often feels oneself being drawn into that great infinity against one's will. Struggles between his characters never end in the kind of fights that are a cliché of U.S.-made cartoons; their aggression at the point of crisis is turned back upon themselves through metamorphosis, perhaps as he turns his own aggressive tendencies back upon himself. *Neighbours* is the significant exception to this; in it the violence became so strong that both Italian and U.S. distributors asked that it be edited.

So complex is McLaren that people who have worked with him for decades say frankly they don't understand him. The symbolism of his movies offers a fertile field for psychoanalytic interpretations. His humanitarianism, which led one writer to call him 'a saint,' has a touching child-like quality to it, of one reaching out to be loved as well as to love. He dresses like a college boy, looks twenty years younger than his age, and has kept the youthful innocence and enthusiasm common to great artists. Far from taking seriously any thought he might express about giving up filmmaking, one shudders to think of what life would be for him without it; the necessity brings him in to work sometimes when he is so mentally depressed and physically ill that he frightens those around him."

— May Ebbitt Cutler

The McLaren process

"When I see a painting on the wall, I don't think of all the stages that led up to that. No, it's a complete work in itself, but in my own experience of doing paintings, I've been very conscious of the fact that they slowly evolve. That process seemed to me to be more important than the final result. When I do a painting - I'm not a good painter at all, I don't know when to stop. The whole thing is a process of chopping and changing around. I am more fascinated by the chopping and changing around than the final thing. This naturally led to trying to channel this into filmmaking."

— Norman McLaren (1969)

The modern artist

"And let there be no mistake - McLaren is a modern artist, working within the same psychic framework as Picasso, as Stockhausen, as Joyce; it would be futile to compare him with Ford or Bunuel or Von Stroheim, for he is not a film director in the Hollywood tradition.

He is a man who, by pixillation, transforms his actors into puppets pulled by the invisible strings of the camera and then has his puppets stand in for humanity. A heightening of artistic process to enlarge the human senses.

He is a man who dares make a film using a single line (*Lines Vertical*, 1960). And then, he turns the very same film sideways to produce a new and very different film (*Lines Horizontal*, 1962). With the senses still reeling from the sheer brilliance of his achievement, he then delivers a knock-out blow with *Mosaic* (1965), the combination of these two films at their points of intersection.

He is a man who has spent his adult life in a constant attempt to communicate his love of harmony and gentleness, and his repugnance of violence and hatred."

— Maynard Collins

by Gordon Martin

Learned volumes have been written in dozens of languages about Canada's best-known filmmaker, Norman McLaren. Yet it is in the simple but elegant tribute of his friend and colleague Guy Glover, that both the most succinct and the most poetic description of the artist- animator's work is to be found:

"Far from the talking picture - that vast province of the Cinema that borders, indeed overlaps, on the Realm of Language - there exists yet another province of the Cinema where talk is limited and which touches on the frontiers of Music and Dance.

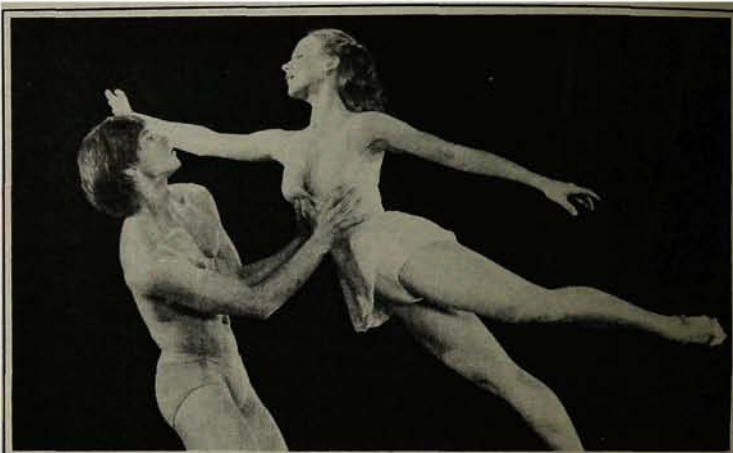
"In a corner of that province is to be found the little garden of Norman McLaren whose films talk only through image and movement."

McLaren's mentor, John Grierson, once said "If there is such a thing as

with the sparse resources of the time. They established McLaren's well-deserved reputation for economy both materially and creatively.

In 1944 McLaren formed an animation studio at NFB and worked with other young artists such as Grant Munro, René Jodoin, Evelyn Lambert, George Dunning, and Jim McKay, as well as musicians Maurice Blackburn and Louis Applebaum. It was a period during which enduring principles of animated filmmaking were established.

Chief amongst these is McLaren's preoccupation with movement rather than the slick static imagery and story line which characterize popular cartoons. Perhaps because he has created directly with pen and ink on film stock, his total grasp of the essence of cinema, or "movies" as he prefers to say, is uncluttered with sophistication and armchair reasoning. Writing for *Sequences* in 1975 he said, "The animator, more than any other filmmaker, realizes most that what



● Narcissus, sorely tempted (Jean-Louis Morin and Sylvie Kinal)

pure movie, be sure that McLaren has been one of its greatest exponents." Indeed it was Grierson who sensed the young Scot's genius when he saw *Colour Cocktail* in 1935 at the Scottish Amateur Film Festival. At the time McLaren was 21 years old and a student at the Glasgow School of Art. He had already completed two films as well as numerous exercises.

The Grierson connection which saw McLaren first join the General Post Office Film Unit in London in 1936, also accounted for this country's good fortune in providing a home and workplace from him for the past 42 years. In 1941, shortly after his appointment as head of the National Film Board, Grierson plucked McLaren from a short-lived yet productive period in New York, and brought him to Ottawa to inject a little fantasy into the sober images being produced by Canada's wartime propaganda film studio.

Although he had been given a free hand in this setting, McLaren, an instinctive pacifist and a gentle spirit, chose to contribute to the priorities which history demanded of Canada's filmmakers at the time. There followed a series of short films and clips, *Mail Early for Christmas*, *V for Victory*, *Hen Hop*, *Five for Four*, *Dollar Dance*, and *Keep Your Mouth Shut*, which are glorious expressions of the advertising art and definitive examples of the possible harmony between form and function. The first five of these were done without a camera and

lies on each frame is never as important as what *has happened* between each frame." For McLaren every film, or almost every film, was a kind of dance.

There were exceptions of course, but these occurred early in his career and only serve to illustrate his amazing versatility and his continuing role as teacher. In 1937 while working for the post office film unit, he made *Book Bargain*, a straightforward documentation of the production of the London telephone directory. In the role of cameraman, he shot Ivor Montagu's *Defence of Madrid* which was a front-line documentation of the struggle against fascism during the Spanish Civil War.

McLaren's absorbing interest in the form has allowed him to move freely from drawing directly on film stock, to creating cutouts and pastel drawings, to using the live-action image at varying speeds ranging from single-frame pixillation in *Neighbours* to a mix of slow motion and standard speed filming in his most recent film, *Narcissus*.

Ever-present in his work is technical challenge. "It triggers me off," he has said. "Often I have to investigate the technique first and then find the subject matter afterwards." Yet he refuses to leave his technical trials as unfinished exercises. Discussing the difference between experiment and art he says "an experimenter will get interested in a technique, shoot a lot of material using it, and assemble it in some kind of order which may be interesting to look at - bits of it will be interesting to look at - but for an artist, shooting the material is just the first stage. He has to weld it into a unity so that it is a complete experience with consistency as well as variety."

Montreal writer/producer Gordon Martin is directing an animated documentary about British animator Lotte Reiniger.

What distinguishes a film as a work of art is that source of unity and single aim and purpose of mind."

McLaren has often described how he sets technical and artistic limits for himself which become the challenge and direct his efforts and energy. In the words of author Peter Drucker, "Every problem can be seen as an opportunity."

Unity of form despite diversity of technique is not the only search for oneness in McLaren's work. *C'est l'aviron*, one of several films which he made based on French-Canadian folksongs, is a magic journey which draws the viewer inexorably into a union with the infinite. The Oscar-winning *Neighbours* with its powerful personal/social message concludes with unity, albeit in death. Whether the movement is animal as in *Pas de deux*, or geometric as in *Spheres*, there is always a yearning for unification, a kind of magnetic and orgasmic attraction of one object or body for another. This is offset always by the elusive dance of separation, perhaps best seen in *Chairy Tale*, which is a subtle and artist form of the chase sequence.

McLaren has also been a teacher of great talent. His imprint is to be found throughout the world and particularly in the National Film Board's two main animation studios. Here, especially in the French-language studio, animation is pursued in the style of the studio artist. No trace and paint sections are to be found here, in antithesis to Disney or Hanna-Barbera. Emphasis is on form, movement, and exploration of technique rather than story line. Although much of McLaren's influence as a teacher has come through his relationship with colleagues such as René Jodoin, he has also written articles, patiently submitted to countless interviews, and shared his techniques and vision in very deliberate ways.

In 1949 he was sent by UNESCO to China to instruct artists in the preparation of simple audio-visual images which were used to encourage tree-planting, improve community sanitation, and instruct villagers in health care. During this period he witnessed the change of political regimes and felt personally the stressful times which it brought for the ordinary people with whom he lived and worked. No doubt that experience was the stimulus for *Neighbours*, completed in 1952.

In order to create even greater access to his basic understanding of animation, McLaren made five didactic yet beautiful films, *Animated Motion*, during the years 1976-78. These have been followed by *Narcissus*, just completed, which is purported to be his final work in cinema. Perhaps the most autobiographical of all his films, it harmonizes art with personal and social statement. In it, the eternal dance of *Blinkity Blank*, *Lines Vertical*, and *Ballet Adagio* comes to an abrupt end. The metamorphosis and impressionistic imagery which are the hallmarks of McLaren films resolve into a cold external reality.

Whether *Narcissus* is his swan song or not, McLaren has spawned too many "children", inspired too many colleagues, shared his vision with too many viewers, for there ever to be an end. In his 59 films one finds the entire history of motion picture experiences, a delicate quest for the Holy Grail and one senses a reverence for the living and a respect for the inanimate.

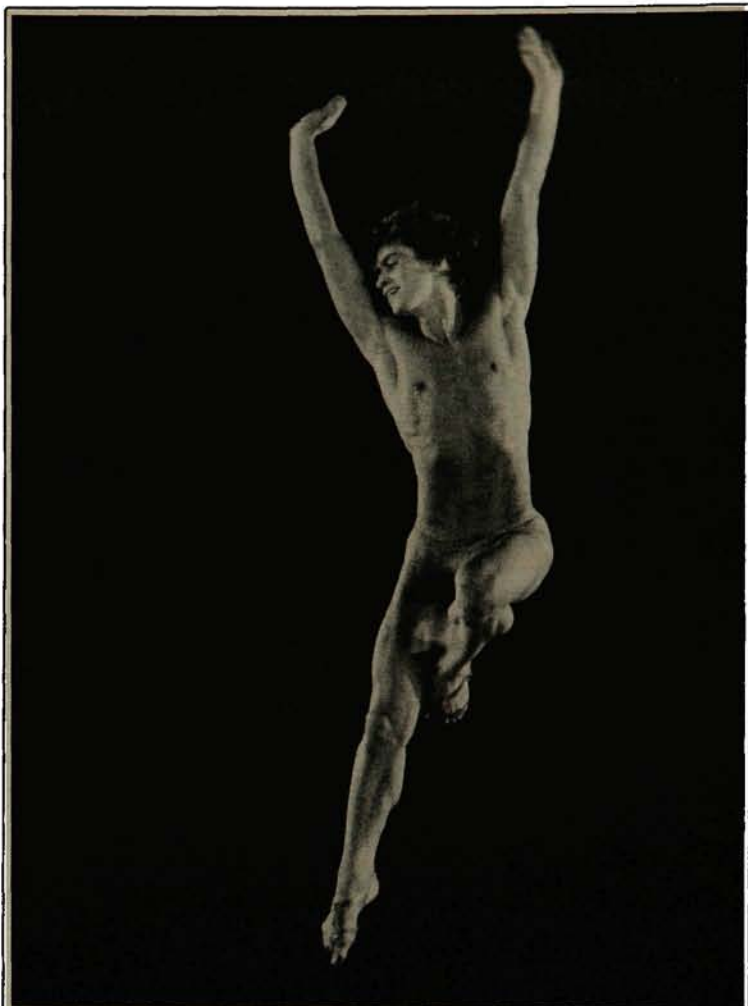
So thank you, Norman! And, with a touch of nationalistic self-interest, thanks too to John Grierson for the phone call to New York in 1941.

Norman McLaren's **Narcissus**

After screening Norman McLaren's 59th film, *Narcissus*, a small group of us met over coffee in the NFB cafeteria with producer David Verrall and assistant director Don McWilliams. Our discussion centred on the film's aesthetic impact, and how various techniques were employed to achieve certain modulations of motion, timing or colour density. McWilliams, who had been up all night cutting the test prints for this almost-but-not-quite final picture version, explained to us largely technique-ignorant critics the painstaking technical process involved in the composition of the film. We were duly impressed. But I was (secretly) delighted that I had just viewed a McLaren film in which the strength of its narrative content overwhelms its own devices. Not that this is the first of his films to achieve this: *Neighbours* (1952) and *A Chairy Tale* (1957) also carry clear moral messages. But most assessments of McLaren's work have (understandably) tended to concentrate on his technical innovations and achievements to the exclusion of his ideas. Maurice Yacowar pointed to this regrettable bias in his 1977 paper, "Norman McLaren: the Narrative and Contemplative Modes," saying how McLaren works seems to have generated more interest than what he is trying to express.

Narcissus is perhaps McLaren's most significant film in that it is a catalogue of his previous work, both technically and thematically. Like many of his previous films, it is concerned with human relationships - both personal (self-to-self) and interpersonal (self-to-others). The first of McLaren's "relationship" films had him establishing a one-to-one rapport with the medium, drawing, painting and scratching directly onto film stock. In his later films, he allowed himself the use of a camera, and experimented with a variety of optical effects to portray the fragile, mutable permutations of human relationships. His most obviously narrative film, *Neighbours*, employs the process of pixilation (figures are "animated" into movement by filming one frame at a time, then moving the objects between frames) to tell the tale of two neighbours who come to wholesale mutual destruction over the possession of one delicate flower. The pixilation process allowed for a limitless range of human movement, carrying the characters to deliberately exaggerated lengths in order to drive home the film's strong anti-war statement. *A Chairy Tale* is a live-action parable employing some pixilation techniques and manipulation of a chair (by invisible threads) to explore the arbitrary nature of interpersonal roles. But the film which most closely resembles *Narcissus* in both form and narrative content is *Pas-de-Deux* (1967).

Both ballet films use a variety of optical effects, such as multiple exposure, to extend and emphasize the dance movements and create a new choreography based on film time. The stunning, sensual effect gives the dance even more beauty than it would have if performed live on stage, and draws us closer to the dancer-character's inner conflict. Both films tell a similar story, with the same moral implications. Both



• Jean-Louis Morin of the Martha Graham Dance Company as Narcissus

portray the relationship of self-to-image and self-to-others. Each film opens with the dancer-character slowly arising from a prone position, awakening, as if to first consciousness of their own bodies. And for each, the first dawning of image-consciousness comes from seeing a reflection of their separate images in a pool. Each dances alone for a while, fascinated with the beauty and grace of their limbs. The young woman in *Pas-de-Deux* learns to project her image outward, gradually allowing it to embrace another person. Although she thrice retreats from the image of herself, and thrice from the male, ultimately the man's attraction prevails and her life is enriched through harmonizing with him. But the male youth in *Narcissus* (Jean-Louis Morin) projects his image outward, only to reflect and dance with himself. He is, at first, perplexedly compelled by the joyous, playful nymph (Sylvie Kinal), then the unself-conscious hunting companion (Sylvain Lafortune). But he ends up spurning each in favour of dancing alone. As in *Pas-de-Deux*, the blur-sequences of flurried limbs suggest wings. This occurs when he dances with his companions, implying that harmony with others frees one from the prison of the self. In the end, Narcissus finds himself imprisoned behind red-brick walls and bars, where he will pine away for love of himself.

Texturally, *Narcissus* is the more seductive film. Its technical wizardry is less pronounced than that of *Pas-de-Deux*, but it has a "prettier" surface, basked in golden glows and rich, deep blue tones. It is, after all, the story of

surfaces, of a youth who failed to distinguish effect from content, and who mistook the superficial for reality. As a dance film, it succeeds in capturing the magic of motion, while, at the same time, transmitting a strange, conflictual tension and sterility. The ancient Greek Narcissus myth is probably more poignant today than it ever was. In an era where people are turning in droves toward ritualistic self-improvement as a means of staying their underlying profound sense of despair, this "image perfecting" only intensifies the isolation of the self. The warning implicit in the myth, and in much of McLaren's later work, is that a sense of community is essential to one's well-being. Norman McLaren has chosen to end his artistic career with a bleak prognosis for humanity.

Lyn Martin •

NARCISSUS conceived and directed by: Norman McLaren asst. d. Don McWilliams choreography Fernand Nault music comp. Maurice Blackburn dancers Jean-Louis Morin (Narcissus), Sylvie Kinal (Nymph) Sylvain Lafortune (A friend) soloists Margot Morris (harp), John Newmark (piano), Robert Langevin (flute), Maureen Forester (voice) asst. to d. Lorna Brown cinematography David De Volpi, Jacques Fogel cam. assts. Andrew Kitzanuk, Nash Read optical cam. Jimmy Chin sp. cam. des. Eric Miller elect. Guy Remillard, Walter Klymkiv, Claude Derasp, Roger Martin music rec. Louis Hone sound mixing Jean-Pierre Joutel artistic cons. Grant Munro, Vincent Warren, Tom Daly make-up Brigitte McCaughy set const. Jean Parisien loc. man. Marcel Malackiet unit admin. Diane Bergeron p. David Verrall exec. p. Derek Lamb, Douglas MacDonald p.c. National Film Board of Canada, 1983 running time: 22 min. 8 sec., 35mm, color.

photos: Lois Segel



● Louis Malle



● Gordon Willis



Surviving Hollywood

A report on the '83
"Conversations with filmmakers"

by Barbara Samuels

The deadly dullness of a Montreal winter was dispelled briefly this year when the National Film Board and a public relations firm called Primo Piano combined to toss some sparkle into February and March. The "Conversations with Filmmakers" series had its inaugural runs in 1980 and '81 when similar joint efforts brought Bernardo Bertolucci and Wim Wenders to town; the '83 version came officially titled and prestigiously wrapped, with very much the texture of an annual event. The series was primarily designed as an occasion for local filmmakers to encounter the invited guests and one another within the context of an informal seminar, but it also offered the public a shot at the "stars"; open question-and-answer sessions with director Louis Malle and cinematographer Gordon Willis followed the screenings of their films at several Montreal cinemas.

Initially the brainchild of Primo Piano's Eva Zebrowski, the series became a co-operative venture between the Montreal-based, non-profit corporation and the NFB. Also participating this year were l'Institut Québécois du Cinéma, la Cinematheque Québécoise and the Cinéma Outremont. While the seminars themselves were offered free of charge,

Barbara Samuels is a Montreal freelance writer.

criteria for admission were fairly strict, based on a clean 50-50 split between NFB and private-sector attendance. The Board selected 15 directors to participate in Malle's five-hour conference, turning the remaining 15 available seats over to l'Association des Réalisateur de Films du Québec. The same formula was applied to Willis' two-day meeting, with attendance divided between NFB cameramen on the one side and DPs from Quebec's APCQ and SNC on the other. Screenings for participants were held at the Board, as were the seminars themselves.

The series was the newest feather in the cap for Primo Piano, a cultural PR organization founded to promote film and filmmakers both here and abroad; in addition to the earlier seminars, Zebrowski also organized the Canadian Film Week in Rome in 1980. Both she and the Board's Cathy Weller were enthused by the response of seminar participants. Weller termed the sessions "terrific for morale," and felt they filled a need for "filmmakers here to meet other filmmakers of international calibre, and for the public and private sectors to meet each other." The only disappointment was the last-minute cancellation of the third scheduled seminar: director Ivan Passer bowed out due to illness.

Although no definitive plans are set for a similar series next year, there are plenty of ideas, with both Primo Piano and the NFB ready to "feel the situation out."



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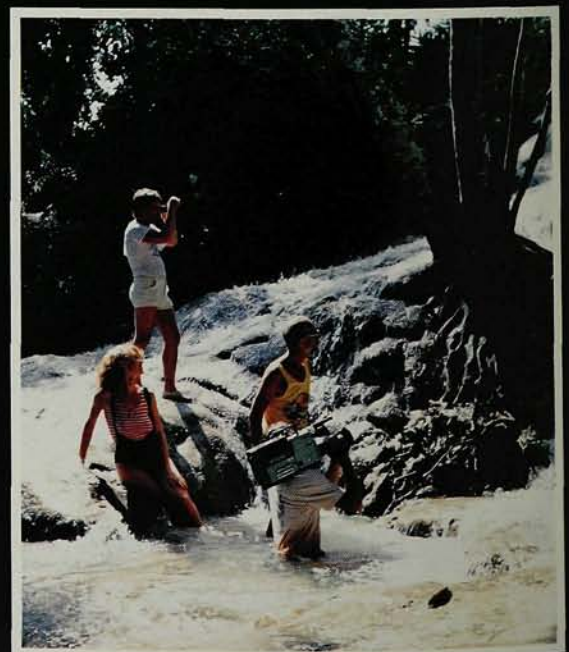
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Louis Malle



One of the most eclectic filmmakers on the contemporary scene, Louis Malle is no stranger to Montreal – his Oscar-nominated *Atlantic City* was a Canada-France co-production shot in good part at Montreal's Sonolab studios with a mostly Canadian crew. Although best known for his feature fiction work (*Zazie dans le Metro*, *Le souffle au coeur*, *Lacombe, Lucien*), Malle has also garnered a well-deserved reputation as a provocative documentary filmmaker. His early work with Jacques Cousteau provided his training ground, and he went on to make *Vive le tour*, *Humain trop humain* and the seven-part *L'Inde fantôme*. A new documentary entitled *God's Country* is now being edited.

Malle raised eyebrows and enraged some fellow countrymen several years ago when he emigrated to the United States to expand his career. Unhappy with what he termed France's "cultural stagnation" under Giscard d'Estaing, he sought new challenges in the U.S. and found himself embroiled in controversy with the release of *Pretty Baby*. Several years later, *Atlantic City* won him critical acclaim and a brand-new audience; in the eyes of American moneymen, Louis Malle was suddenly a hot commercial property. He sidestepped the noise and the offers to make *My Dinner with André*, a surprising critical success, and has since completed his first studio picture, the \$10 million comedy *Crackers*.

The following observations were offered by Malle during his Feb. 25 seminar in Montreal.

On the differences between directing in Europe and America: Attitude, first of all. The European is supported by the critics and the public—he becomes a "star." He's recognized as the "auteur" of a film. That was the battle of the Nouvelle Vague. In Italy, Fellini gets mobbed when he goes out in the street, as if he were Brigitte Bardot. Whereas in the States, the director is essentially an "employee" most of the time.

And then there are practical differences. In Europe, for instance, it's normal for the director and the screenwriter to collaborate on an ongoing basis; a lot of directors co-sign scripts because of the amount of work they put into them, but the Writers' Guild of America in the States doesn't allow that unless you can prove you were the writer. So you have a situation where the American screenwriter listens to the director (with a little impatience sometimes), and then suddenly takes off and comes back three months later with a finished script. Most of the time, a producer buys an idea, hires a screenwriter for one draft, has 17 rewrites done, and then decides to hire a director. My own linguistic situation makes me somewhat dependent on a screenwriter now, but I think I'll eventually be able to script in English myself. All in all, I find that kind of ongoing conflict between the director and writer in the States very strange.

On leaving France for the U.S.: I felt I'd really had enough of France. I was afraid I would be turning in circles there soon. It had a lot to do with what was happening there in the '70s, which was a very unhappy period for the country culturally; not much going on in film at all. But I felt a personal need to "change territories." And I chose the U.S. in good part because of the passion we'd always had in France for American

movies. And I made my decision right at the beginning: I'd become an expert on America. I probably know more about the country than 99% of native-born Americans. And I've got a very special status there. I'm not an "American director," and never could be. My reflexes are different. I took at the place with an "alien eye," and I want to preserve that distance.

On bilingualism:

I don't think it truly exists. I mean, I can consider myself now about as bilingual as one can get, but that's still not enough. Your mother tongue is always your language of reference, of the unconscious. And that carries over into work. When I first worked in English, I encountered problems on several levels. Scripting, first of all, because I was working with an American writer, and found that the references... the nuances... escaped me. And I think the most interesting material is based on nuance. And then the subtlety of the language. I was knocked out to find that there were many different southern accents in the southern U.S. – two in the city of New Orleans alone. The urban population there sounded like New Yorkers. Now you can play with those subtleties when you understand them, as I did in *Lacombe, Lucien* with the enormous range of French accents. But when you change languages, you lose all that.

On *Atlantic City*:

The picture was basically thrown at me as a tax shelter. And the most bizarre thing about it was the way Americans viewed this Canadian tax shelter film directed by a Frenchman as one of the most purely "American" films of the year. I had a marvelous crew on that shoot, one of the best I've ever had. A majority were Canadians; we worked fast, and they were very adaptable. It was wonderful to discover the kind of spirit among the crew members that characterized the films I did in Europe.

On his experience as a "studio director":

I just completed a film in the most traditional mold imaginable. Made right in the heartland of the movie industry, and done for Universal with a Universal producer. It will probably be my first and last Hollywood film. It was strange. Everything went very well, but I had the impression I was working for IBM. One morning I counted the number of people on set and found myself surrounded by

sixty-five bodies. That was a first for me; I'm used to a maximum of thirty. I wasn't even sure what some of them were doing there. And there's a constant turnover in the crew. They're studio employees, and they go off to do a TV series or something, and you get new people in to replace them. Really a peculiar experience; rather like factory work.

The majority of the material being shot there at the time was for TV... 15 made-for-TV movies and series, and only two features: mine, and Brian de Palma's remake of *Scarface*. I think we were both regarded with some suspicion. TV's the thing there, and film has become a very marginal business.

On Hollywood's "energy sources":

I've done a few American films now, and I've sometimes had the impression that everyone on set was doing cocaine. And it shows. It shows in the performances, both in front of and behind the camera. There's something in the eyes. I think there's a certain sought-after "tension" in American films, a kind of hysteria; the American public seems to like it. This is an artificial way to induce it.

On working with actors:

I don't want to wield absolute power over actors... to hold back the script until we're ready to shoot, for example. I look at myself as a link between various elements, and that's how I work with them. I want to put them at their ease, to remind them of their continuity of character, and to encourage them to do what I like and stop them from doing what I don't like. I think it's better to work with them than to fight them, and I think actors in general don't know themselves very well. There's a fundamental insecurity there, and you try to ease it. You're there to give confidence, to flatter, to encourage and to relax. There's a real anxiety in people who do that job, because it's a difficult one; really horrible, in a way. I don't envy them.

On relationships with key crew members:

There are some positions I feel more flexible about filling with different people than others. In France, I always worked with the same cameraman, but I had no problems about working with new DPs because that's a job I know very well – I shot for Jacques Cousteau for a long time. So I can control the cameraman's work. I love Sven Nykvist, because he's reduced lighting to its

simplest, purest form, and he's extremely flexible; he can adapt. I'm not interested in cameramen with their own fixed styles.

But I'm not that keen about changing other jobs around, the ones you can't control that well on set. Sound for example. I kept the same soundman for as many films as I could... my films in France, *Atlantic City*, *My Dinner with André*. I wasn't allowed to use him in L.A. But I simply won't work without my editor, Suzanne Baron. She's 50% of whatever talent I've got. She's on my contracts now. If I changed editors, I'd lose two months right off the top explaining how I work to the new person. Suzanne and I have a great working relationship.

On documentaries:

For me, documentaries are vacations. I was trained by a documentary filmmaker (Cousteau) – it was my first film experience, and I often return to it. I think there are very few filmmakers in my situation who combine a career of both documentary and feature film. But the preparation for features alone drains so much energy. And you're always surrounded by the same people. I remember when Truffaut was doing *Day for Night*. I told him: "François, hold on here. When we start making films about the way we make films, that's when the circle starts to close in on us." I just don't find the cinema milieu that fascinating. When I feel that my whole life is becoming movies, I take a camera and go do a documentary. It puts things back into perspective; a kind of "personal hygiene," if you like. There's an extraordinary freedom in documentaries – in the personal, subjective ones I've done. They don't cost that much, so you can just get an idea and take off to shoot. There's an immediacy there, no time for preparation or reflection. You're working fast to try and capture something that's happening – you'll stop and figure it out later. I think that camera angles, the choice of what you shoot or don't shoot: they're almost made at an unconscious level.

On cultural nationalism:

I know my work in France has always been considered very "French," particularly abroad. I don't know why; I can't define it. Maybe something to do with the Romantic tradition, my education, the influence of French painting and literature. But I don't want to be catalogued, and it's one of the reasons I'm glad to be an expatriate. I think the expatriate's position is a magnificent one. My great literary hero is Conrad, and I was always fascinated by that incredible ambiguity he felt about being as "English" as he could on the one hand, and yet still profoundly Polish. I find that conflict very rich.

In France, they call me a traitor. But that's part of a whole French attitude, a sort of arrogance. Whenever I talk to French journalists, it's always the same. If you were offered the choice of living in Paris or anywhere else in the world, they don't understand why you wouldn't choose Paris. They're got some crazy idea that France is the navel of the world.

National character is something you don't control. It's the sum of all the nuances, all the day-to-day things in life: how you hold a fork at the dinner table. My wife considers me very French, and I consider her very American, but neither of us knows quite what that means.

Gordon Willis



Gordon Willis earned his reputation as one of the world's top cinematographers with such films as *Klute*, *All the President's Men*, *Annie Hall* and *Manhattan*. The almost startling use of direct overhead lighting first seen in the *Godfather* films is perhaps his best-known professional "trademark," but Willis is one of the most adaptable and innovative DPs in the business. He has ably demonstrated his range by moving from the black and white subtlety of *Manhattan* and his trendsetting period work in the *Godfather* films to the highly-stylized visuals of *Pennies from Heaven*, all of his work touched both by daring and a highly individual stamp.

Willis' initial aspirations to an acting career were replaced by photographic work during the Korean War, and he attended film school in Burbank, California. An early training ground in industrials, documentaries and commercials proved invaluable to him, and he moved into feature films in 1970.

Although termed "difficult" by some directors, Willis is more generally regarded as a non-nonsense craftsman with little patience for what he terms the "Hollywood bullshit." In the last few years, he has become closely associated with another Hollywood outsider, Woody Allen, and their latest collaboration entitled *Zelig* opens this summer. During his two-day seminar at the Board with Canadian cameramen, Willis had some thoughts on the following topics:

On photographic style:

I feel that most films on the commercial circuit tend to be "recorded" rather than "photographed." There's no thought or idea behind the visuals on the screen. A director or producer will hire a cameraman, and he'll light a series of scenes that run an hour-and-a-half on screen, but there's no basic structure to his thinking. It's simply "lit." That's the easiest form of visual storytelling because it's mechanical - no real thought behind it. Here's the basic psychology: a cameraman walks into a room where a scene will be played out, and his first thought is: "How do I light this room?" The thought should be: "What happens here in the film? What scene takes place here?" He should decide how to do it from that point.

And that carries over into attitudes toward equipment. Lights aren't important; it's what you do with them that makes sense. There's a practice in this business that's a little too common: a piece of equipment comes out, and people make movies with it for a year or two. There's a tendency to design movies for equipment instead of designing a movie and finding the appropriate equipment. The same principle as "recording" a movie.

On shooting period films:

A real period picture works with distance... emotional distance from an audience, the time-frame they have to deal with when they're watching a story. When I did the two *Godfather* pictures, I used a yellow colour structure as part of that "distancing" tool; colour can't be separated from lighting structure. But that doesn't seem to be generally understood. So a lot of people shot what they called "period" pictures afterwards, and the lighting structure was the same for "*Laverne and Shirley*" as it was for a film on, say, the American revolution. They thought: "Gee, this is nice; yellow is a nice colour for period work." But it didn't work, because they were lighting

on one level, and then just pasting yellow on top of it. The overall texture of something isn't just one element - it's everything combined. The lighting, art direction, costuming... whatever else goes into making the one package.

And I have a theory about period movies which some directors think is bullshit, and others understand completely: I don't think you should introduce contemporary mechanics when you shoot pure period. Even though the audience may not know exactly what you're doing, they feel there's something "not pure" about it... like helicopter shots in 1900 movies, or zoom lenses. Dolly shots are OK if they're done in a tableau fashion. You can't always make it work, but there's still definition in it that audiences will accept, as opposed to helicopters and zooms, which throw them off. Period pictures should be done in that tableau fashion reminiscent of paintings and photographs, because people don't have any references as to what things looked like then. Neither do I. So it's only interpretive, and the only reference left in the modern world, really, is painting... it has a pure form.

On choosing an operator:

It's very difficult. Hopefully, you have someone around that you've worked with for a while... who understands. Someone who's intelligent enough to understand that when something happens that you didn't quite discuss, the structure should remain the same. You should "play" so that you end up with the same movie. I don't know the secret for that; you just have to be fortunate and get to know as many people as possible. A guy who communicates well, who listens and understands what everyone is doing... he's a great asset, in my opinion, because it's a difficult job. You get caught between everybody. You get your head slammed in the door by the cameraman or the director, or the

actor who doesn't want to do things a certain way. I had an operator who was the best I'd ever worked with; he could absolutely deal with it all, and he was intelligent. But guys like that are hard to find.

On communicating with a director:

I don't talk to a director in terms of where the key light is going to be, or any specifics at that level. He'll simply say: "I want this kind of movie, we should take the opportunity to do this or that." You break it down to the specifics of what it should be after it's lit. Everything comes out of a long discussion with the director, pre-shoot. I don't think the shoot is the time to decide what the damned thing is supposed to be about.

You can't do anything wonderful unless you spend a great deal of time with a director, so that he thinks he's doing something wonderful. And so you both know what you're doing.

On actors:

First of all, you want to make an actor as comfortable as possible. That doesn't necessarily mean physically comfortable, but mentally and emotionally comfortable, so that he or she can function well. I haven't had too much difficulty with that. There's always the occasional actor who doesn't want to do what's supposed to be done, so you spend the rest of the job tricking them into what they have to do.

But actors are very vulnerable, so I try to make them comfortable, because they're very insecure - women, especially. They want to be OK physically. And the men are sometimes a bigger pain in the ass than the women, because there's a point in an actor's career when he begins to feel foolish. He feels he shouldn't be doing this for a living. And you find he does a lot of funny things to substantiate his position. So I try to make them all comfortable, but I expect

them to know their craft, because they're the ones who get hurt if they won't cooperate. You're trying to do what's best for them.

But I like actors, and I have a good time working with them. All I ask them to do is "block." Once they do that, they can go off and rest, and just come back out once in a while for a visual check - I usually ask women to do that. But not too much. I can sort of be a pain in the ass about actors making their marks: some of them came out of theatre and never learned to work in movies, so they tend to be a little sloppy about it. But 99% of the time, it works out.

On "sameness" in movies:

I tend to agree that things are getting locked into one given style. I honestly don't know how to deal with it. You have to be fast and very clever to get something done that makes sense, that's different, and that still makes money. I mean, you could be painted yellow, and you're running around like that; if they're painting everything red, sooner or later, you're going to get painted red, too. That's the whole business structure of movies. It's hard to find people who are willing to define themselves and take chances. To me, a chance is nothing more than an interesting way of doing something. And yet what I consider "interesting" is scary to some people.

What's scary to me is the American market right now: it's very spooky. There's a large percentage of the American public that's now become polarized - visually and emotionally. They can't function anymore. They're so desensitized by what they've been fed on TV for on a whole generation that they can't define "good" and "bad." What you have to do to get their attention on screen is mind-boggling; they don't respond.

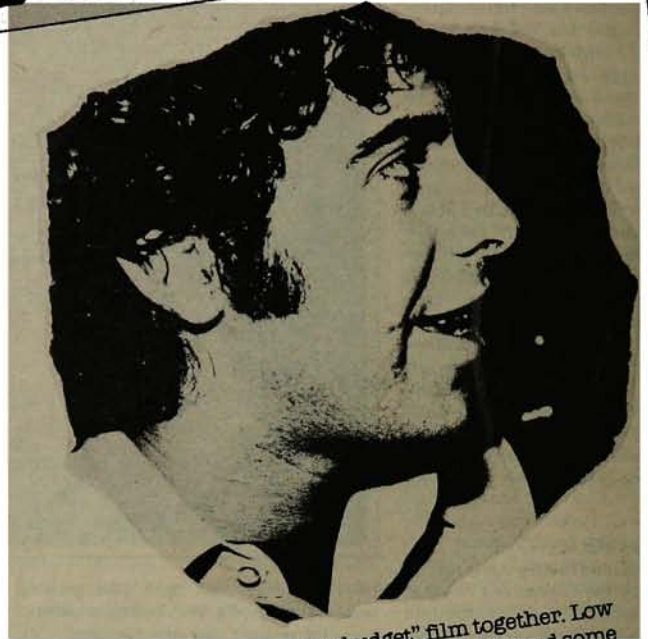
And the other side of the coin is the establishment that finances movies. It takes the easy way out and injects more of the same drug. They'd rather spend money on a safe, bad thing than actually make a good product, because they feel the risk is too high; they feel they may miss. And they won't miss with "*Werewolf III*". So it's a scary combination, because you're losing a percentage of filmmakers who shoot movies differently. It's very hard to keep unwrapping things and making them interesting, or better, because they don't want you to do it.

On the DP as superstar:

Film is a collaborative art. There are a certain group of people who make a movie: the director, the cameraman, the writer, the actors. You're strung together, and if everyone isn't doing it right, it really doesn't matter who's doing it better, because it doesn't turn out very well. But I think that DPs sometimes get more credit than they deserve. I don't want to find myself waking up one morning, and saying: "If it wasn't for me, that guy or this thing would look like shit." The only thing that matters is that you had the chance to work in tandem with a group of people, and that it turned out to be a good movie. If you happen to be better at it than someone else, that's good for you. You might get more money or more jobs. Chances are, you get less jobs today, because if you're good at what you do, it's hard to deal with the majority of the people working in the business; there are a lot who don't want to hire you. But overall, I'd rather have the whole thing function with a little less of a star system.

Exclusive :
The Ron Mann / Peter Wintonick letters

Prescriptions for a film future



Dear Peter,

As you know, I was approached by Cinema Canada to write about how to put a "low budget" film together. Low budget should first be defined. I went to a trade forum meeting at the Festival of Festivals one year and some creep was giving a speech about "low budget" films and said those fell in the range of three to four million. For me that figure reads out of sight, out of mind. Let's be real : any film can be made for any amount of money, e.g. **Imagine the Sound, Poetry in Motion, and Echoes Without Saying**. My neighbourhood is under \$200,000. Everything else is just fat.

So let's talk about fat. This comes under the pretense of producers' fees or above the line. You and I both know who the fat cats are, no need to mention'em. They are the ones that sat on the Canadian Film Industry. Money is the critical problem, where and how to get it.

A good beginning is reading William Mayer's "Dropping Out." I read it when I was young, no jokes please. A manifesto for getting things done no matter what the odds, cost or humiliation. Of course many don't have the staying power. They drop out. My method was to ignore all signals of failure and go into the unknown.

Nobody was going to produce the films I wanted to make so I produced them myself. My first 16mm film cost \$2,000. It was black and white and fifty minutes in length. I worked all summer at various jobs and made enough money to cover all my film expenses. I decided that instead of going to film school with the money, I would invest my earnings in learning how to make a film first-hand. I used my friends as actors and did practically everything technical myself.

A young filmmaker, fresh out of film school, said to me that what he would like to accomplish first as a filmmaker was to make a good exploitation film, say like **Screwballs**, make a lot of money from it and then start to do the films he really wants to do. I recoiled and told him this was a false way of going about things. You either make the film you want to make, or you don't. The choice is clear. Even if you have to drive cab for three years (Barry Greenwald and others can tell you about that.)

I don't consider film as products. I don't manufacture films. I don't consider how much popcorn it sells. You and I have no interest in making films we don't care about.

I was on a panel once with other independents. Stan Colbert (CBC) had the most intelligent anecdote to tell of his first experience in film. Too lengthy to repeat here but it amounted to doing whatever you can to get that first film made. Call Stan up at the CBC. He's someone who can give advice to young filmmakers. All seminars and conferences are boring. Tired filmmakers, producers who have ejaculated for the last time dodging straight questions by hungry filmmakers. Everything that has been said, has been said. It would be good if the older generation would just pass down their phone books.

My phone rings off the hook. I've just met a group of filmmakers who are trying to get a film on Borges off the ground. They will be successful because they are smart. They have an excellent idea, have unlimited energy and enthusiasm and act professionally. The financial contacts will fall into place. They met someone who has a love for Borges' work, went to see a publisher about book rights ; they seek out sponsors, they ask for grants... they explore all possibilities.

An epistolary debate towards a redefinition of Canadian filmmaking

The financial possibilities as I see them very generally:

- Private money or sponsorship - this can be done through a private memorandum or a public offering
- TV pre-sales
- Grants
- NFB or similar organizations
- Distribution pre-sale
- CFDC
- Working hard and putting your own money in it and/or deferring salaries
- Robbing a bank

To give an example, I'll talk about my last film, **Echoes Without Saying**, a half-hour documentary on the Coach House Press in Toronto.

I always run into debt. I run into debt and start a new film to get me out of debt and then go into debt and start a new film. A joyous cycle. (Probably because I am honest and need a good production manager, I get taken by people I trust. I am a sucker. It's good to make mistakes to learn only. Never make the same mistakes. I don't hang out at the Windsor Arms Hotel. Let the creeps gaze at each other, hold meetings, impress each other. I will never forget the time I was kicked out for wearing construction boots.)

With **Echoes** I didn't have a bean. I borrowed \$700 for film stock. Film stock is the only thing you can't defer. Kodak is a smart company. With film stock in hand, I convinced everyone, including the best lab in Canada, Film House, to defer all costs. I had no idea where I was going to get the money to pay back everyone but I had faith in what I was doing. With the help of the elegant and talented Elaine Foreman, who acted not only as the editor, but really producer (next to you she's the hottest editor going), we assembled a rough cut. Ron Sanders gave us his editing machine. I applied for an Ontario Arts Council grant and was refused. That was hard to take, but they have their reasons.

I am grateful for the support the councils have given me in the past. If it wasn't for a grant for **The Only Game in Town** I would not be making films. I don't, however, recommend applying for a grant unless you are really in need of it. I have always felt that there are other avenues you must pursue before approaching the councils. I might mention that Canada has the best system for artists/filmmakers as a result of organizations like the Canada Council and the OAC and I wouldn't have it any other way. Their contribution to filmmaking in this country is enormous and must be continued and encouraged. Ms. Francoyse Picard is a saint.

I talked with TVO about purchasing **Echoes** but they were in the process of cutting back so after initially offering me \$10,000 they truncated that figure down to a respectable \$3,000. I turned it down.

At zero hour I placed a call to the CBC, to Rena Krawagna of program purchasing, considered by everybody to have given every filmmaker their first break and who continues to struggle and fight for filmmakers to the last count. The CBC bought the film and arranged to get me enough money for breathing room. I then found out that the CBC would be able to help me complete the project. Thus the film was made and everyone will be paid. Happy ending. The film was made ostensibly for \$700.

My other films were not done this way. All films are different. There is no plan but there is hope. Find a good lawyer. The best. Say to him you can't afford him but you want to use him anyway. Pay him only if your project gets off the ground. Learn from mistakes as I did. Get a good production manager or at least someone who knows how to look after budgets and books. Do it yourself and don't let others do your dirty work for you. They will foul it up. Don't involve partners. Own everything you can or try to hold on to rights, especially creative. Never be satisfied. Pay yourself (I never do). Pay everyone that works for you. If you can't afford it then pay them when you can. Get a good accountant. Get many accountants that have rich clients. Let the rich take you for lunch. The rich aren't all bad. Some are fun. They don't know what to do with their money so take it from them. Film is a business so make the investment attractive. Don't kid yourself. Don't expect money to fall from the trees; you have to climb up and get it. It takes a lot of work. Be honest. Be honest with the people you deal with. With the people you employ. Above all, be honest with yourself. Help each other out. If everyone continues to screw each other, we'll never get ahead. Ok, Peter. Your turn now. The soup is on and I haven't eaten dinner yet.

Ron Mann

A view from the bridge

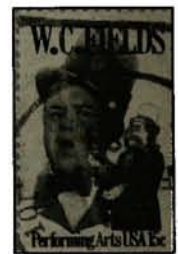


Greetings from Myrtle Beach, South Carolina. Visit the world famous fun-town.

Dear Ron,

HERE I AM IN THE HEART OF AMERICANA. Myrtle Beach, South California, the Gold Course capital of the World where Canadian money is still accepted at par. I'm taking a little break from my other-worldly duties in Montreal— i.e. developing projects, writing proposals, begging for financing on street corners and editing my New Cinema tape. Today I walked up the boardwalk past all the hot dog stands (this was murder for a vegetarian) and went into a tacky souvenir cum liquor cum munitions store where the fat lady behind the counter told me that she really loved fat Canadian filmmakers, and asked me to put her in a movie. I said that I would if she gave me this stack of post-cards in the rack. She did and was kind enough to throw in a postage stamp and a six-pack of Coors, the union man's champagne. I went back to sit on the bridge that spans the Inland Waterway. I watched Canadian yachts steam north for the summer and Canadian Snow Geese dodge anti-aircraft fire as they headed home to Baffin Island. I started to write down these simple thoughts about the Canadian state of things — a view from the bridge.

Peter Wintonick



To :
Ron Mann
41 Riderwood Drive
Willowdale
Ontario

Here I am, in the heart of Americana

This place reminds me of a Canadian film – it looks O.K. but it just doesn't feel right – there's something strange about it. Maybe it's inherently, patently and purposefully false. Maybe it's a massive genetic-cultural effect. There's a lot of superficial flash and smoke, and it's usually technically correct, but for the most part it's unfound soul echoes across wide prairies and tundra looking for a place to hide. It runs screaming from the spectre of reality and looks for "meaning", "definition", and "self-identity", not realizing that it is, in fact, all of those things. This place reminds me of the boom years in the Canadian film industry when, to keep occupied before the editing of the film began, I would run all over Montreal looking for the right American location. I would do my best to disguise French signs and would literally leap from rooftop to rooftop tearing down Canadian flags, only to replace them with the good ole Stars and Stripes. Now, in other times and places this would be considered a subversive and revolutionary act but it seems that this activity had the official sanction of Capital Cost Producers and Accountant Directors, those paragons of production prowess and creativity who could dictate their visions of a national cinema to the boys in the government offices in Ottawa. (At this time they didn't allow girls to make decisions.) The Powers-That-Were nodded their heads in benign acquiescence as if to say "Yes. Go ahead. Do what you want." Or were they just falling asleep under their fluorescent lamps while the film industry went down the drain?

VISIT MYRTLE BEACH, SOUTH CAROLINA –
A PERFECT LOCATION FOR A CANADIAN FILM



This view is no doubt clouded by facts of history and the titles of hundreds of unseen films. But we'll leave this one alone. We all know about those days and those films. They say things have changed. Or have they? They say it's time to become optimistic. But allow me to slip back for a second, just one more time. For the most part, the films and video programmes produced in this country, are junk food – they're even more dangerous to your psychic health than junk food. But this cinematic consumer product does not reach the mass audience that junk food does. No one eats it. It doesn't even taste right. It is food for no one. It is not food for thought. It is not representative of our culture. It is only shadow-boxing. Shadows of non-stories, non-characters, non-images, non-reality. These are not magic

A VIEW FROM
THE BRIDGE LUNCH ROOM,
MONTREAL, QUEBEC



shadows that are thrown by our magic lanterns onto our collective cinema screens. They yield no light. They don't even assume or pretend to portray our people – the average person – on their screens.

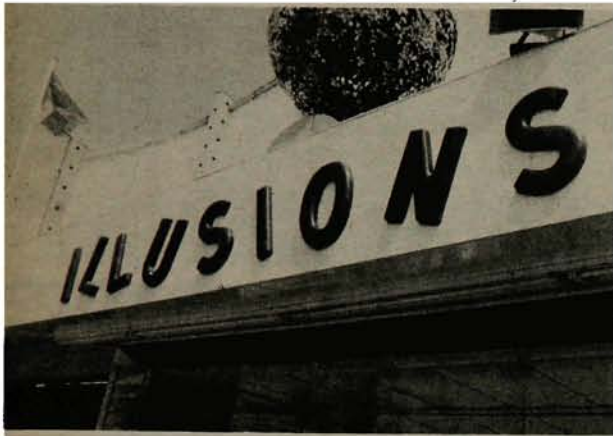
Enough of this anger for now. Of course there are some real exceptions and there is real hope for the future IF those of us working to produce media in this country can borrow enough money for a pack of matches to light a candle to see our own way out of the Philistine's cave, then light beacons for others to see, then metaphorically torch those institutions that prevent the production of relevant, symbolic, moving images of ourselves and those institutions that prevent access to our audiences by controlling the distribution systems.

WHEN IN PARIS, CANADIAN FILM PRODUCERS
DINE AT THE HOTEL SCRIBE, A FEW SHORT STEPS
FROM THE OPERA

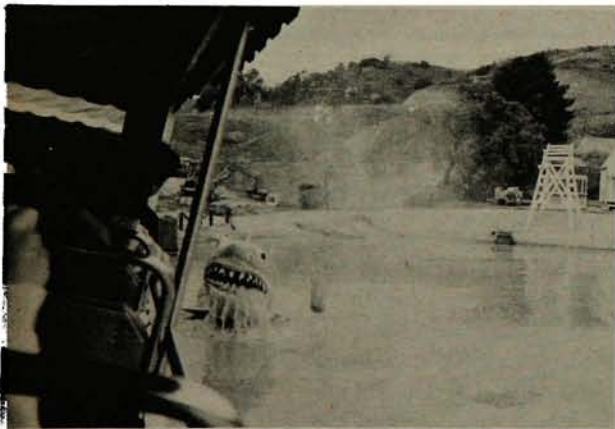


When I was in Paris during the shooting of "Your Ticket Is No Longer Valid" I became involved in a search of Faustian proportions. Late one night, after emerging from the Paris Opera House and possessed by visions of Don Giovanni, I went for a walk through the streets and alleyways of the surrounding quartier until I finally found what I was looking for – The Hotel Scribe – a personal Mecca. I entered the darkened lobby and looked for the café. The night concierge, puzzled by my inexplicable actions, confronted me. I told him that I was looking for a certain indication of a time long forgotten. "But of course," he offered, "the plaque." "Yes, that's right," I smiled, very much relieved. A bronze plaque on the wall said, "Where the hotel now stands was once the Grand Café, a well-known watering hole for the intelligentsia." It was in the Salon Indien, on December 28, 1895, that the Lumière brothers first showed moving pictures. The entrance fee that night was one franc and the brothers managed to collect 33 francs. When a train seemingly rushed out of the screen the audience leapt under its seats. But the owner of the Café, Monsieur Volpiny, wasn't impressed with the commercial possibilities of the new medium and demanded 30 francs rent (90% of the gate) from the Lumière brothers. They offered 20% and Volpiny refused and thus was born the art/business dialectic which has, since that time, sent artist-creators and producer-businessmen to their respective barricades. It would be safe to say that it is not only the Canadian filmmaker who receives pennies for his or her pain. LONG LIVE THE LUMIÈRE BROTHERS! LONG LIVE GEORGES MÉLIÈS!

MYRTLE BEACH, SOUTH CAROLINA. SEE THE GLASS HOUSE, THE CELLULOID CELL AND MANY OTHER FAMOUS ILLUSIONS



WHEN IN CALIFORNIA, VISIT THE CENTRE OF THE WORLD, UNIVERSAL CITY



REFLECTIONS: *Is that red and white glow on the horizon a sunset? Illusion? Delusion? Or is it the Canadian flag being lowered for the last time? We are struggling. We realize, as the Lumière did, that knowledge, art, desire and hope have no place in the boardrooms of corporate cinema. Bottom lines, baby. That's what it's all about. Other kinds of lines as well. Mirrors and white powder. Or is that white power? It's very incestuous — to have an affair with your own ego. Narcissism and nepotism go hand-in-hand down panelled hallways.*

But now it's time for our visions to be considered. Us. Those who want to create. To work. To make films of value and meaning. I understand that here, on the verge of thirty, inbred qualities of illusory idealism and '60s-inspired positivism and respect for the collective possibilities of filmmaking pale and whither away in the face of the oligarchical, patriarchal realities of the FILM BUSINESS. I had always hoped that it would be possible for individuals and for groups of individuals to move beyond that stage. I know it is possible because I have seen it done. In my mind are 25 examples. That's the number of video interviews I did with independent, international film directors for the New Cinema project. They all stand as testimonies to the possible. They all struggle and in the end they all do it. WE can do it. Find the money somewhere — foundations, corporate guilt money, money from advocacy groups, government money (yes, even the CFDC, NFB, and CBC can be sympatico when you march into their offices.) Become known. Meet people. Hang around. Understand what you want and then take it. Be polite when you do. If they refuse ask again. They'll eventually give it to you. Learn to beg. Learn to think on your feet. Learn to change tactics. Learn to trust. Be honest. Confront. Confront reality. Make your own reality.

MANIFESTO DESTINY. *I met a particularly disgruntled Canadian filmmaker in a bar in Hollywood who was, I found out later from a mutual friend, waiting for his green card. That was his reality. "In the beginning," he pontificated, "God created Hollywood and Hollywood begat America and America begat the actor-president who stepped down off the white screen, who remains larger than life and just as black and white, who addresses the nodding heads of a supportive Congress, an apathetic public and the very corporate media. Hollywood, owned and created by Gulf and Western, Coca-cola and other megamessengers, has become the voice of the American way of life that it attempts to define and protect by extending what are called its international spheres of influence." I ordered another beer, a Molson's, and listened to more.*

"Visionary hegemony and shameful Shamanistic domination allows the Prophet of profit to create pre-fabricated images for unknowing and inferior Canadians to consume and worship. Canada and Québec are only pieces of the market and are considered as part of the U.S. in Variety's weekly box office reports. Just another precious or not-so-precious commodity, we, as an audience, are sold through marketing and advertising agencies to corporate sponsors as time on television, on a billboard or on a cinema screen. An audience becomes an electronically, demographically correct number on a computer print-out video display terminal. WE, ourselves, become addicted, mindless, sexist, violent and vacuous victims of the process."

"Are there any positive sides to your peculiar view of the control of these art and information systems?" I asked this angry young man in the Hollywood bar. "Is there any hope for the unemployed and unemployable Canadian artist, on the eve of 1984?" "Yes," he said as he stepped out into the sun on Sunset Blvd. "HOLLYWOOD is only a metaphor and even metaphors can change." I found myself wishing he was right.

In the beginning, God created Hollywood

Of course "Hollywood" can be as wonderful and independent as any film industry anywhere. It undergoes certain pangs of consciousness from time to time, it aberrantly makes mistakes that sometimes turn out to be perfect films which also happen to make enormous amounts of money. "Missing" was a good film. Hollywood is a many-headed monolith. Systems can and do change and ways can be found to produce an important film. The people who work in the studios are just as confused as the rest of us. Regardless of what they seem to say they have no idea who or what the audience wants or is. They can be fooled. Indeed every country's national cinema could be said to include the contradictory forces of art and money. Film artists everywhere struggle for the right to self-expression and self-determination and are faced by the same arguments about faltering economics and the audience's true desires by the same kinds of schlock, gore and smut producers that we face. In the New Cinema interviews Midori Kurisaki, a Japanese woman who directed an incredible Bunraku film "Double Suicides At Sonezaki," told me that she had trouble distributing her film in her own country. There wasn't enough sex or violence to please a distributor. HO HUM. OH WELL.

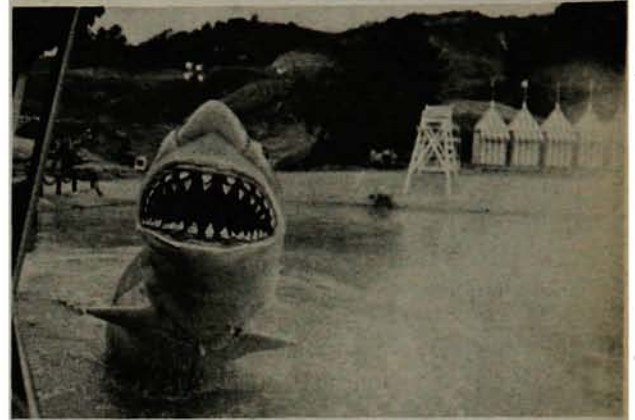
These things may well be true, but leaving all fatalistic economic determinism aside there lies in the Northland some signs of hope. Although all is not Wonderful in Slumberland neither is it Slumbering in Wonderland. There are active film communities outside the traditional Montréal-Toronto Axis. These include Saint-John's, Halifax, Ottawa, Winnipeg, Regina, Edmonton, Calgary and Vancouver. In fact, virtually any acre of land in Canada could, at any time, sprout a giant of a filmmaker by the 21st century. If your idea is brilliant it will be done, if you can excite others by its possibilities. You can enlist the aid of the famous and infamous. Witness Martin Sheen's gracious donation of time and salary in de Antonio's "In the King of Prussia." He even donated \$5000 to the cause. Anything is possible. Think on human levels. Corporations can be disembodied. There are even some beings within their bellies that can occasionally see beyond their own profits. Retain your self-control. Retain control of your film. Selling out may satisfy your bank manager but you have to live with yourself. Think small if you have to. Use video. Use Super-eight. The most interesting film in the developing world is super-eight and we all know that Canada is the only third world country with snow. Keep writing. Reading. Researching. Find other people like yourself. Don't lose hope. Do something else. Film isn't everything. Film is dead anyways. (I'll never believe it even if it is true.) At any rate, there's absolutely no reason to jump off the bridge. It isn't going anywhere.

I moved here to Montréal eight years ago after suffering through university and then finding the right track at film school in Ottawa. In my early days with International Cinemedia (Kemeny, Koenig, Duprey) I was swept away by brightening prospects of a lively emerging Canadian and Québécois film culture. The forerunners/hero(ines) gave me hope. SHEBIB/PEARSON/CARLE/SPRY/LEFEBVRE/MANY, MANY OTHERS. I welcomed the chance to live in Québec, a dynamic, socially democratic nation-to-be. The social commitment and sense of purpose borne out of knowledge of one's own culture rubbed off on this naive Anglo without much sense of his own roots. It was refreshing to leave behind never-ending searches for identity and examinations of the inferiority complex—the requisite activity in Canada, for a place which had evolved a definite shared expression of a culture. It's nice to be among people who know where they've been, where they're going and who they are. This all expresses itself in a national cinema which reflects its audience and the lives and thoughts of its filmmakers. This is not to say that there aren't any problems here. It is very difficult to see Québec film in Québec. And businessmen and bureaucrats live here too, but maybe the new law on cinema and video, Bill 109, will help protect us.

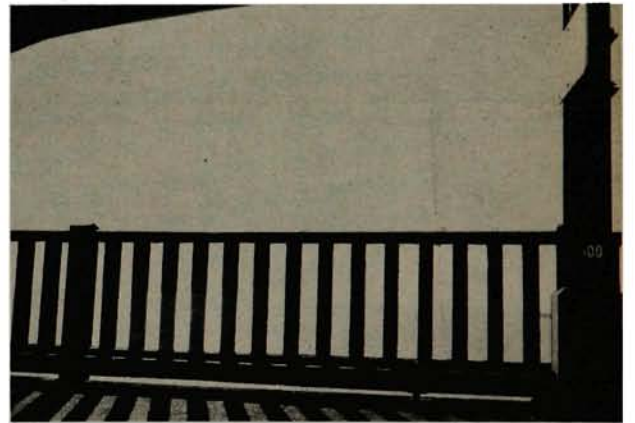
Contrary to the commonly held view by foreign producers and distributors, the average audience is not made up by 15-year-old boys in a New Jersey suburb with a penchant for sex and blood. There is every indication that the Québécois cinema, if given the chance, can say something to international audiences with stories and characters that are original and universal at the same time.

Even though I experience a basic gemini-inspired schizophrenia, an Anglo in alienation in an ALIEN NATION unassimilated by a culture which is not really mine. I love to tightrope walk up and down the streets of Montreal. I know that I can observe and learn more about the possibilities of a country's culture by living here and watching it express itself with all its veracity and with all its energy. It is starting to happen in the rest of Canada too. Slowly, but measurably. We can all learn from the experience of Québec.

WHEN IN HOLLYWOOD SEE THE GREAT WHITE SHARK AND OTHER SIMILAR AGENTS, PRODUCERS, AND HUCKSTERS



LOOKING NORTH FROM THE GOLDEN GATE BRIDGE, THE SCENE OF MANY APPARENT SUICIDES AND MANY MORE DRAMATIC RECREATIONS, TOWARDS GEORGE LUCAS' RANCH AND BEAUTIFUL BRITISH COLUMBIA, CANADA



THE MUMMIFIED REMAINS OF TWO CANADIAN FILMMAKERS LOOKING WEST ACROSS PARIS FROM THE NOTRE-DAME CATHEDRAL TOWARDS QUEBEC



Wider vistas of internationalist thinking might help to define one's own National Vision and it is this possibility of crossing barriers to reach people everywhere in the world that we most love about making films. We celebrate and take note of the birth of new national cinemas in New Zealand, Brazil, Africa and the Philippines. The Native American cinema. We may be warned by the apparent victimization of the Australian film industry by forces which almost destroyed our own. We may take as an example the growing influence of the born-again British and Scottish Industry and the New Wave upon New Wave of the West German one. ALL these trends and tendencies can encourage a re-birth and a re-definition of our own film culture. And people too, people like Ron Mann, Holly Dale, Phil Borsos, Norma Bailey, Paul Donovan, Elvira Lount, Peter Raymont, Laura Sky, Eugene Fedorenko, Lisa Steele, Derek Lamb, Clay Borris, Larry Keane, The Halifax Co-op, Mainfilm, Atlantis, Martin Duckworth, Canadian Images, Avantage, Robert Duncan, and hundreds of un-named others in Canada and Quebec who are carrying forward and joining the older others who have defined and developed our film tradition - BRAULT/THOMAS/KING/MCLAREN/CRAWLEY/LOW/BRITAIN/GULKIN/KATADOTTIS/DALY/BODET/GROUX/ARCAND/LEDUC/THE INVISIBLE WOMEN.

THESE emerging and recognized talents will, in their prolific manner, eventually join with hundreds of other craftpeople, artists and creators to take control of our national identity and give us back images of ourselves. And when bureaucrats become enlightened or else victims of a soon-to-be-elected Conservative government then the day will come, in another time, in another galaxy, when some strange being will pick up a lone signal in space and it will be a Canadian Pay-TV channel and - Heaven's above - there will be Canadian Films and Video Programmes which truly reflect the dynamic, diverse, and, funily enough, human culture that it is.

It is no longer necessary to measure ourselves from New York, Hollywood, London or Paris. In fact, it is no longer necessary to measure ourselves. It is only necessary to state clearly and purely, with an understanding heart, and without self-consciousness, who we are. We are, in fact, Good. Tolerant. Peaceful. Stubborn. Resourceful. A People with artists who must be allowed to say what they need to say, who must be allowed to bring to light and to life what they see and what they feel and what they think about themselves and the larger world around them. This is the strength of our film tradition. Socially conscious. Direct. Moving. Vérité. Social and Natural Realism. This is what we do best. This is WHO we ARE. We must find our subject matter in ourselves - in our reality - in the daily life-struggles, aspirations and successes of real people. In collective celebration we can turn to our own ongoing stories and those things in the larger world which can touch others. In these economic hard times and on the brink of the Last World War it is necessary to change the way things are and the way things have been. To politicize in the broadest possible sense of the word. In this reality of cultural and self-identification there is no time or room to dream. People do not need or want to escape. This has been the traditional Orwellian-Hollywoodian solution. People need reel contact with reality, not thrills and popcorn. They need to find their own answers. They demand a voice and a self-made image. No idols. No heroes. It is the duty of everyman and everywoman involved in the production of MEDIA and IMAGE in this country to provide the means to achieve that NEW IMAGE. NEW IMAGINATION. NEW MAGIC. It is necessary now to take those first steps towards the building of a new bridge to the future and to each other.

THE EMPIRE STATE BUILDING, N.Y.C.
KING KONG SLEPT HERE. NO MORE.

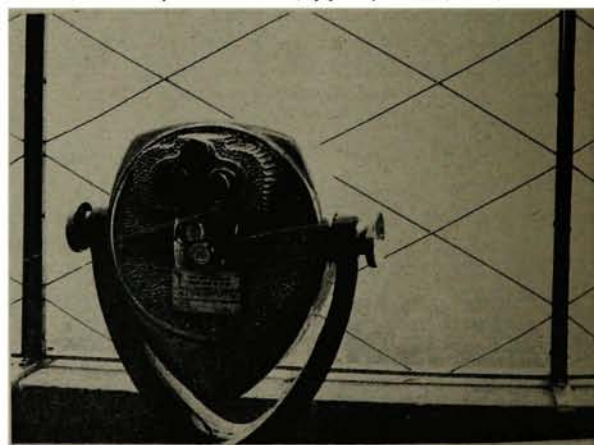


Ron Mann (Imagine The Sound, Poetry In Motion) is a Canadian filmmaker living in Toronto. Film editor Peter Wintonick lives in Montreal.

LOOKING NORTH ACROSS THE GRAND CANYON, ARIZONA, TOWARDS CANADA, THE GREAT LEAP FORWARD



THE EMPIRE STATE BUILDING NEW YORK CITY
LOOKING NORTH ACROSS THE SOUTH BRONX
TOWARDS THE LITTLE APPLE, TORONTO



This, the last communiqué :

TURN TO CLEAR YOUR OWN VISION
THEN
TURN TO CLEAR MINE.

See You Soon, at a cinema near you.

PETER WINTONICK



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BOOKSHELF

Portrait d'un Studio d'Animation

by Jean-Yves Bégin, Louise Carrière, René Rozon and France Tardif; published by the National Film Board, and available from NFB regional offices or the Cinéma Québecois. \$5.00, paperback. 96 p., 1983, in French only, ISBN 0-7722-0073-4.

It's about time that the story of the NFB's French Association Studio was put into print. Since its inception 17 years ago, as a separate production unit, the Studio has made an impact on the world of animation that far exceeds its modest material resources. While a more comprehensive and critical account remains to be written, **Portrait d'un Studio d'Animation** is a useful beginning.

Unfortunately, this book was conceived, rather hurriedly one suspects, as an appendage to an exposition of the Studio's work which is being held all summer in the Canadian Cultural Centre in Paris. In addition, it is an in-house publication with commissioned writing, and the text, prepared by four writers, often reads like an annual report.

Portrait opens with a preface by Norman McLaren stressing one approach to animation which he has always highly prized, the responsibility of the individual filmmaker for all aspects of his film, working alone or with other committed colleagues in the manner of the studio artist. There follows a section by Jean-Yves Bégin which traces the history of the Studio and emphasizes its deep roots in this particular McLaren percept. It should be noted that after twenty-five years of world-renowned filmmaking in Montreal, McLaren was at last recognized in his home province as a creative Quebecois, by being awarded the prix Albert-Tessier in 1982.

But Bégin's brief review - a strong chapter in the book both for its factual data and a long overdue tribute to René Jodoin, founder of the Studio - suffers from the incestuous characteristics of both the NFB and the Quebec film world as a whole. The community of Quebec animators is small and insecure, and one must *never* offend anyone else. This attitude leads to numerous "motherhood" statements including a list of the eight successive directors of French Production at the NFB, all of whom go on record as having "supported" the Studio.

A subsequent section of the book, written by Louise Carrière who teaches cinema at the CEGEP du Vieux-Montreal, attempts to fit most of the Studio's 104 productions into six main thematic headings. While such a classification may have some academic use, it is a shaky construct, as Carrière herself acknowledges in noting that "it is impossible to reduce a film to its main theme." When a film does not fit a theme neatly it is either omitted or barely mentioned. **Au bout du fil** (Cat's Cradle), made in 1974 by Paul Driessen and one of the Studio's masterpieces, is one such omission. A film which, both in style and in content, explores the interactions of the "field" or ecological approach to cause/effect relationships, while still maintaining a gossamer narrative thread, it deserves much more attention than such obvious and simplistic films as "E" or **Faim** (Hunger) which attract Carrière's pen.

Despite the book's protestations of allegiance to McLaren's first principles

and the admirable inclusion of musicians as part of the animation imperative, the section devoted to imagery is biased totally to the importance of the static visual, ignoring sound and motion. Written by René Rozon, a well-known editor and critic in the Québec art world, it briefly acknowledges the significance of movement yet goes on to deal with the dynamics of animation only in terms of the classical fine arts. The author trots out a repertoire of comparisons between the Studio's films and the works of Braque, Picasso, Matisse, Derain, Brancusi and even Emile Zola, in a manner which is at best name dropping, at worst pretentious twaddle.

The final 20-odd pages form a concise reference to the films and filmmakers who are NFB French Animation. With the introductory historical chapter, and illustrations spread throughout, it forms the substance of the book. It is weakened however by inconsistency, caused perhaps by the uncertainty of how much territory the Studio should lay claim to and the "family album" characteristics of the publication. Animators are separated into a "nucleus" which seems to be congruent with those who were or are (un)fortunate enough to be on the permanent payroll, including the wonderful Clorinda Warny who died five years ago. Outside this inner circle are the "other filmmakers", dealt with in a cursory manner although their numbers include such notables as André Leduc, Paul Driessen and Normand Roger.

Although the rationale is not stated, the chronological index of productions seems to list comprehensively only the animated works of the core group. For example, films made by Ron Tunis and Laurent Coderre for NFB English Production are excluded, while Pierre Hébert's, René Jodoin's and Co Hoedeman's works are included. A documentary made by Nico Crama for English Production about Hoedeman is inexplicably listed in this chronology; Bernard Longpre's superb **L'Évasion des carrousels** (Carrousel) and the Leducs' majestic **Zea** will be assumed to be frame-by-frame animation if one misses the minuscule parenthetical notes to the contrary in the closing pages. People like Gilles Gascon who co-directed **C'est pas chinois** (A Piece of Cake) are omitted completely.

The cover, by Jacques Drouin, an illustration created on the pincscreen is also the poster motif for the Paris exhibit. It attests boldly to that filmmaker's talent and versatility. The design of the book and the selection of photos is excellent, although one wishes that more illustrations were in colour. A full-page black and white still from Co Hoedeman's **Le trésor des Grotocéans** (The Treasure of the Grotocéans) does injustice to a film of remarkable visual beauty. Lost to all practical purposes because of its placement and the paper stock used is a line drawn flip sequence based on Bernard Longpre's **Tête en fleurs**.

For all its flaws, **Portrait d'un Studio d'Animation** makes clear that animation as an art form preoccupies the artists in this studio. At a time when the state film agency concentrates its resources increasingly on journalism or *déjà vu* drama to the detriment of developing the film form, it is reassuring to know that a serious commitment exists among a dedicated group of filmmakers to experiment and to explore the medium on its own terms. **Portrait** will raise

interest in viewing these people's work and whet one's appetite for a book not yet written.

Gordon E. Martin ●

The Reference Shelf

Gregory Goodell's **Independent Feature Film Production** is a practical and explicit guide to the making of low-budget movies, privately financed and independently produced. Written by an expert in the field, it covers legal aspects, pre-production, filming proper, completion and distribution/marketing (*St. Martin's \$17.95*).

In **The Filmmaker's Craft: 16mm Cinematography**, Philip R. Courter discusses extensively the skills, tools and techniques of his camera work. Limiting himself to the actual shooting process, Courter reviews in articulate detail cameras, lenses raw stock, lighting and exposure, and touches briefly on production and direction (*Van Nostrand Reinhold \$29.95*).

The newly revised edition of David W. Samuelson's **Motion Picture Camera and Lighting Equipment** carries abundant data on the proper selection of equipment required for production. Detailed descriptions of cameras in current use, their features and accessories are provided, as well as valuable information on types and characteristics of light sources and their components.

Gerald Millerson, in **The Technique of Lighting for Television and Motion Pictures**, considers the cameraman's available choice of illuminating equipment for effective photography. The esthetics and techniques involved are systematically assessed from basic principles to sophisticated effects in this fully revised edition of a standard text (*Focal Press \$39.95/21.95*).

The peculiarities of Canadian film censorship, its arbitrariness, absurdities and irresponsibility, are revealed by Malcolm Dean in **Censored! Only In Canada**. This searing exposé, based on documents from hitherto secret official files, cites chapter and verse the censors' generally mindless, sometimes tragic, and mostly foolish exercises in futility. Political manipulation, religious bigotry, personal sexual hangups and misplaced social concerns are some of the censors' motivations for denying adult viewers the right to decide what they feel mature enough to see (*Phenomena Publ., Toronto \$10*).

In **Banned Films**, Edward de Grazia and Roger K. Newman tell the sad and outrageous story of movie censorship in the USA. In their authoritative and well-documented study, they spell out the appalling details of the often collusive efforts among government, the film industry and various self-appointed groups to suppress, or at least to regulate, the content of motion pictures. Specific legal cases are quoted at length in their relationship to the Constitution's First Amendment guaranteeing freedom of expression (*Bowker \$24.95/14.95*).

Museums' collections of film, tape and other audio-visual records of performing arts are catalogued, along with regular print material, in **World Museum Publications 1982**. Some 30,000 entries appear in this comprehensive index covering the holdings of over 9,500 museums worldwide (*Bowker \$125*).

Theories of Cinema

Just as opinions differ about the entertainment values of any given film, theories of cinema's esthetics, philosophy, morality and sociology abound in their rich variety.

In **Profane Mythology**, Yvette Biro argues that film, as a form of popular expression, not only reflects reality, but forms it in the viewer's mind as well as in the physical world that surrounds him (*Indiana U. Press \$22.50/7.95*).

Cinema as a reflection of a country's national identity is discussed by Keith Reader in **Cultures on Celluloid**. The film industries of Britain, France, Japan and the United States are examined as sources of stereotyped presentations of their average citizen - or are they true images? (*Merrimack/Quartet \$24.95*).

Stimulating essays from *Cinema Journal*, a leading theoretical periodical, are edited by Richard Dyer MacCann and Jack C. Ellis and reprinted in **Cinema Examined**. Ranging from the politics in Visconti's films to Chaplin's view of the world, they provide students of cinema with a number of challenging outlooks over a wide array of perplexing questions (*Dutton \$9.95*).

In **Cinema and Semiotics** (the latter term defines the science or study of signs and sign systems), the application of semiotics to film is vigorously debated regarding its contribution to an understanding of cinema. May not be easy reading, but quite rewarding once you get into it (*NY Zoetrope \$17.95*).

Cinema is viewed in broad social context in **Film/Culture**, a scholarly collection of articles intelligently edited by Sari Thomas. The medium's industrial set-up, the form and content of film, and audience attitudes are explored by specialized educators in well-informed and compelling essays (*Scarecrow \$17.50/8.50*).

Directorial Styles

An informative study by Eugene P. Walz, **François Truffaut**, considers the director's career in a valuable reference guide based on personal interviews and extensive research. The volume includes well-chosen writings by and about Truffaut, bibliographical data, archival documentation and film distribution sources (*G. K. Hall \$35*).

In an ingenious and original study, **American Skeptic: Robert Altman**, Norman Kagan characterizes Altman's direction of *M*A*S*H*, *Brewster McCLOUD* and *Nashville* as personal interpretations of established American genres - war, fantasy, showbiz. Altman's challenging unconventional approach to conventional film themes is a marked innovation in creative filmmaking (*Pierian Press \$17.95*).

In **Eisenstein At Work** by Jay Leyda and Zina Voynow, revealing insights into the great Soviet director's work methods and teaching style are provided in a unique collection of his production sketches and photographs, written instructions to cast and crew, and personal memos. Informed and perceptive comments by the authors bring out the multifaceted talent of an exceptionally gifted artist (*Pantheon \$30/15.95*).

George L. George ●

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REVIEWS

William Graham's Harry Tracy

When a good film is made, you can see why it was made just by looking at it – a sense of urgency, of compulsion that separates the best movies from the run of the mill. One can look at a film like *Thief* or *Ordinary People* and see what makes it different from agent productions like *The Main Event* or the James Bond movies. You can hear it when David Cronenberg talks about starting to write one film and then having it turn into something else as it is being written. You can see it even in a misshapen monstrosity like *Heaven's Gate*: Cimino should never have made that film, but he had to.

The problem with most of the tax-shelter movies produced in this country is that they were not put together by people with any real feel for the cinema, or even with any particular love of the cinema. With rare exceptions, the films produced under the shelter lack urgency, immediacy, or reason for existence.

One can justify the cheap horror movies and the food-fight comedies by saying that there was, at some point, an indication of box-office potency in these disreputable genres. But how does one justify an international caper movie like *Hot Touch*, a disaster movie like *City on Fire*, a big-buck melodrama like *Your Ticket is no Longer Valid*, three films which represent the absolute nadir of this country's film industry?

While *Harry Tracy* is better made than the above-named films, one has to wonder exactly what attracted producer Ron Cohen to this dull, ordinary, structurally flawed Western. It is hard to imagine that he thought it could make money, because not a single straight western has turned a profit since the very early '70s. Indeed, Andrew Sarris, in a recent issue of "Film Comment", attributed the failure of *Heaven's Gate* to the fact that it was a Western. While people were willing to tolerate Cimino's meandering obscurantism in a war movie, which was perceived as serious by definition, they were not willing to make the same concessions to a Western, which was by definition trivial.

The Western has been transmuted in recent years into space movies like *Star Wars*, urban thrillers like *Death Wish* and *Dirty Harry*, and into futurist slash-and-burn pictures like George Miller's *Mad Max* movies.

The cowboy and Indian iconography seems to have lost its meaning, with the result that none of the Westerns of recent years, be they good (*The Long Riders*, *Cattle Annie and Little Britches*), indifferent (*Barbarosa*, *Tom Horn*) or awful (*Heaven's Gate*), has connected in any meaningful way with that mythical beast, the mass audience, which seems to come out once a season for one or two movies.

Which brings us again to *Harry Tracy*, directed by William Graham, an American TV-movie maker, from a script by David Lee Henry, with Bruce Dern, Helen Shaver, Michael C. Gwynne and Gordon Lightfoot.



● Bruce Dern as Harry Tracy, with Helen Shaver at his side, aims for that mythical beast, the mass audience, and misses

Harry Tracy is the last member of The Wild Bunch in this putatively biographical drama, and at the beginning of the film, he is captured in the snows of Colorado by his nemesis, U.S. Marshall Morrie Nathan. At his capture, he meets briefly the girl of his dreams, Catherine Tuttle, and, despite the fact that he is on his way to prison in Utah, the two become mutually obsessed.

Harry escapes and meets an artist, David Merrill, who came west to paint the great outlaws only to find that there were none left – except Harry. Merrill decides he wants to ride and rob with Tracy, and since Tracy is loaded with mythical self-consciousness, he knows that he needs a sidekick.

Harry and Merrill go off to Oregon to meet the dream girl, but through an act of stupidity so immense that the mind reels, they are captured and sent to prison.

Since it would not be much of a picture if they were to spend most of its running time in prison, they escape; Harry grabs his dream girl and off they go into the wilderness with a huge posse, led by Nathan, hot on their heels.

The ending is the expected one, with Harry going down, the last romantic outlaw crushed beneath the hobnailed boots of repressive, mechanized, modern society.

The biggest problem here is the screenplay. It does nothing that is not ordinary, predictable, and clichéd. All the moves are plotted so far in advance that one can chart the narrative's trajectory from the first five minutes. It is obvious that no one ever got the script in shape, or someone would have noticed that it could at least be tightened up by fifteen minutes just by removing a sequence so out of place one wonders who was asleep during the editing. Most of the shots go on far too long, and the ends could easily have been trimmed.

Towards the end of the film, Harry and his girl are on the run from, as

described by one character, the biggest manhunt in the history of the state. Do they behave in an intelligent manner, steal a couple of horses and run like hell for Canada, Idaho, or even California? No. They decide to go sailing. It is hard to decide who has less sense, the producers or the characters.

The slack editing creates a second problem. This might have been expected, because however one feels about last year's *Genies*, Ron Wisman's award for cutting *Ticket to Heaven* was the least deserved, and the cutting is no better in *Harry Tracy*.

Among the performances, Bruce Dern delivers a solid, intensely low-key performance in the title role, giving a screwball twist to lines like "No one calls me Harry except my Mama, and she's in Indiana." Michael Gwynne, as Tracy's scruffy partner, is extremely good, bringing a jagged paranoia to the artist-turned-outlaw who does not like prison one little bit.

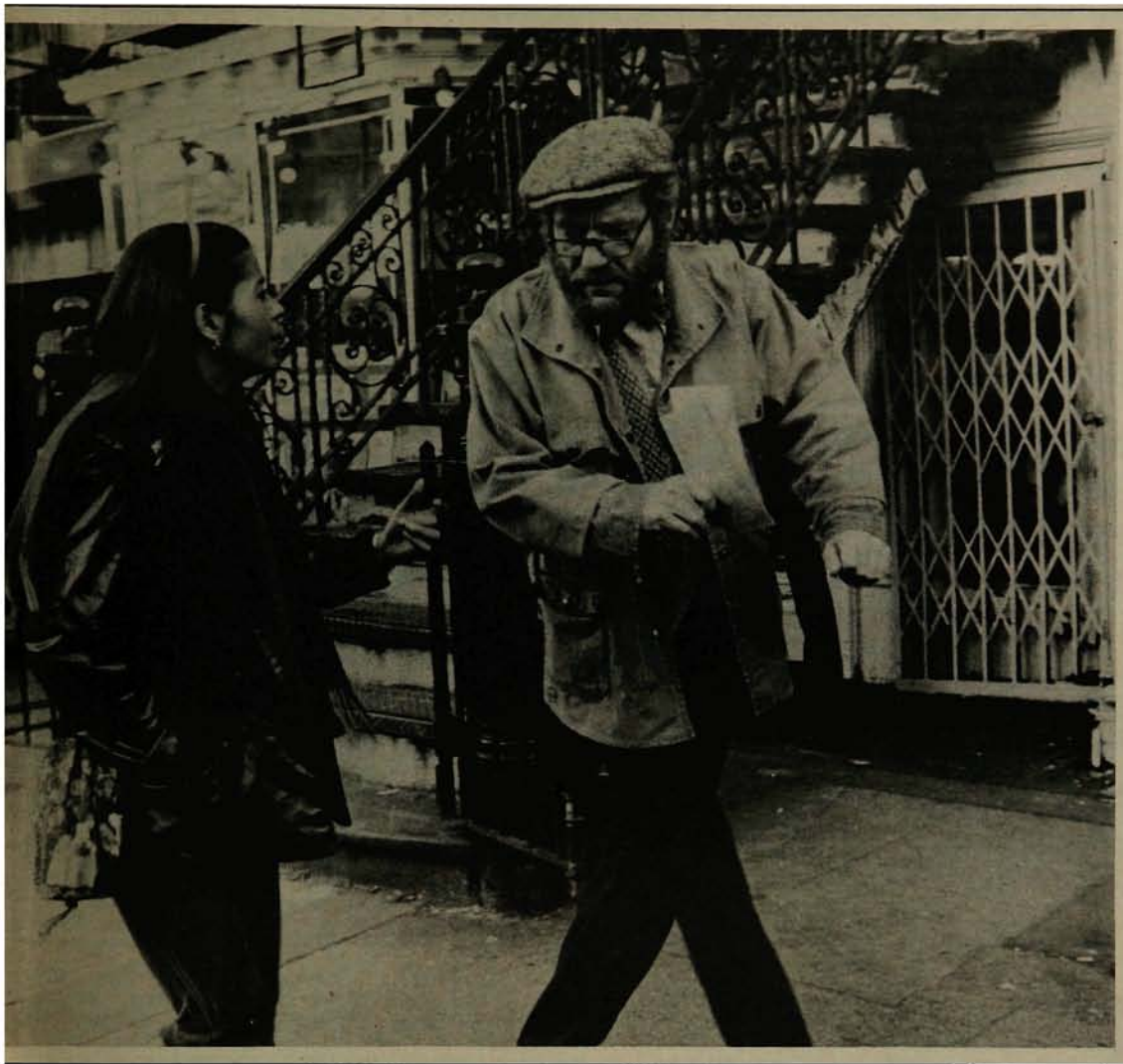
Gordon Lightfoot in his movie debut as Harry's nemesis, acts in a manner as stolid and lumpy as his music suggests he would – whenever he is on screen, images recur of Rick Moranis' Valiumed-out impression of Lightfoot singing "Every song ever written". Helen Shaver is wasted yet again in a nothing role. (It is hard to tell what Canadian producers have against Shaver, but if you want to see her do a good job, you have to go to her short-lived TV series, *United States*, or to her recent appearances on *Hill Street Blues*.) In *Harry Tracy*, she seems to have been turned loose on the set without a single instruction or comment on her performance.

Yet *Harry Tracy* is essentially well-made – there are no embarrassing continuity screwups, no horrendously bad performances, and the technical credits, with the exception of the editing, are quite good. But it is an empty pretty package, never achieving the beauty that Allen Daviau's cinematography

aspires to, above all because beauty is a product of function. The cinematography of *The Grey Fox* is extremely beautiful because it is being used to set nature and technology side by side for comparison, and it also contrasts the grubby motivations of half the characters with the serene, uncaring natural world. *Harry Tracy* is never more than pretty – and in desperate need of recutting.

John Harkness ●

HARRY TRACY d. William A. Graham p. Ronald I. Cohen sc. David Lee Henry co-p. Alan Simmonds assoc. p. Patricia Johnson exec. p. Sid & Marty Krofft, Albert Tenzer d.o.p. Allen Daviau p. man. Bob Gray p. des. Karen Bromley 1st. asst. d. Scott Maitland 2nd. asst. d. Bruce Moriarty 3rd. asst. d. David Rose cont. Christine Wilson cam. op. Rod Parkhurst focus puller Theo Egsleder art d. Michael Bolton asst. art d. David Davis, Graeme Murray unit man. Keith Large loc. man. Gordon Mark. Hagan Beggs set. dec. Jacques Bradette, David Jaquest const. man. Kenny Chang prop master Douglas Madison, Frank Parker cost. des. Olga Dimitrov ward. mistress Veronica Plewman Dern's dresser Mark O'Hara make-up Linda Brown, Linda Gill hairstylists Malcolm Tanner, Susan Boyd ed. Ron Wisman 2nd. asst. ed. Michael Smith 3rd. asst. ed. Richard Martin ed. mix. Rod Haykin boom Omero Pataracchia sp. efx. co-ord. Lee Routley stunt co-ord. Walter Scott gaffer Hal Trussell key grip David Humphreys dolly grip John Scott best boy grip Ben Rusi electric Ron Williams best boy elect. Ken Hemphill genney op. Tim Atkins p. controller Jak King asst. account. Susan King cast. Claire Walker cast. asst. Lynne Carrow p. sec. Trudy Work p. co-ord. Cathy Howard p. asst. John Graham, Tom Braidwood, Carol Maitland asst. to p. Deborah Thomas acts. sec. Lorraine Baird transport. captain Jake Callihoo driver captain Bob Bowe Dern's driver John Cocks wrangler ramrod John D. Scott stills John Shannon unit pub. Julia Frittaion l.p. Bruce Dern, Helen Shaver, Michael C. Gwynne, Gordon Lightfoot, Jacques Hubert, Daphne Goldrick, Lynne Kolber, Alec Willows, Frank C. Turner, Fred Diehl, Charles Siegel, Jack Ackroyd, Susie Payne, Richard MacBride, Kerry Salisbury, Jim Roberts, Tom Braidwood, Jim Defelice, Dennis Robertson, Joe Dodds, Jim Sparkman, Jak King, Conrad Fitzgerald, Ed Hong-Louie, Peter Manning, Harvey M. Miller, Walter Scott, John A. Scott, Lou Patterson, Mike Tyree, Marty Corsberg, p.c. Ronald Cohen prod. running time: 107 min. colour dist. Astral films.



● There's no dignity from George Segal and no scope for Irene Cara when the neighbours get together

Max Fischer's The Man From 5A

This is not going to be another *cri de coeur* about the follies of the Canadian film production system. It is accepted as a given that the various professional persons whom producer Claude Leger got to put up the money for *The Man in 5A* – not quite enough money, as regular readers will recall – were purely mercenary in their motivation. What is at issue is why Max Fischer has chosen to follow up *The Lucky Star* with this picture, an embarrassment of high degree.

Laird Koenig's 1978 novel, "The Neighbor", upon which this film is based, has been used before. Louis Malle's *Atlantic City* also started here, but John Guare jettisoned Koenig's plot to such a degree that it was credited as an original rather than an adapted screenplay. Fischer and his co-writer Leila Basen have adhered to the novel with very little deviation, which, as shall be seen, only proves how wise Guare was to depart from it.

Jimmy Skinner (George Segal) is the title character, a retired theatrical prop man who lives alone with his white dog

Moon – inherited from someone else – on the fifth floor of a Greenwich Village apartment house. Jimmy is embittered and angry at everyone and everything – the crumbling city, the mailman who hasn't delivered his social security cheque, the surly, suspicious neighbors, and most of all the four "goddamn kids and their goddamn music" who live across the hall.

Jane Gans (Irene Cara), her boyfriend Michael Moran (Clark Johnson), their partner Susan (Barbara Cook) and Clifford (Nicholas Campbell), their hustling, would-be manager, are celebrating the minor success of their band. There's an undercurrent of menace, as Clifford and Michael have just had a major fight, and both Susan and Clifford are high on PCP. When Jimmy's dog, attracted by the smell of steaks on the grill, happens to wander in, Clifford casually feeds him some of the Angel Dust. A few minutes later, the frenzied Moon attacks Jimmy and drops dead.

Pushed to the edge, Jimmy confronts the mocking Clifford, and in the ensuing struggle knifes him. Jimmy cleans up all traces of his involvement, including the dead dog, and Michael is later arrested for the murder. Jane determines to find the real killer, and is led into a cat and mouse relationship with Jimmy, who is suddenly rich from the money he took off Clifford's body.

What we have here is a typical pulp thriller in the manner of Cornell Woolrich, full of rather unlikeable amoral

characters. That in itself is not the primary reason that the film does not work. Nor can Max Fischer and Leila Basen take the blame alone.

Laird Koenig's work has never translated well into film. *The Children Are Watching*, a potentially intriguing tale of the effects of television violence, was made in France in 1978 as a minor Alain Delon vehicle. *The Little Girl Who Lives Down The Lane*, filmed in Canada and released in 1977, was so unimaginatively directed that only Jodie Foster's acting (perhaps the best of her teen years) made it worthwhile. Koenig's own scripts for *Bloodline* and *Inchon* are major disasters.

Fischer, however, has to be held responsible for the flat, uninspired look of the film. The director has no feel for the atmosphere of New York City, and the fact that most of it was shot in Montreal is no excuse. Nor does he try to give any explanation as to the obvious inconsistencies in the story. Why, for example, if Jimmy is so totally poor, is he living in that apartment in that part of town? And, if he was, in his day, "the best prop man on Broadway", why has he no pension from any of the theatre unions?

Fischer must also take the blame for the reprehensible casting of George Segal, replacing the originally slated Peter O'Toole, in the role of Jimmy. Aside from the fact that Segal is much too young, with the result that he is made up as if he just got off a tour of

Fiddler on the Roof, he has no feel for the role, the kind of dignity and hidden ruthlessness that Burt Lancaster showed in his treatment of the character. Ideally, Jimmy called for someone like George Burns or Burgess Meredith, an actor who could project the dejection and anger of the neglected elderly. Segal doesn't seem to care.

It was perhaps natural, after having played ambitious young singers in *Sparkle* and *Fame*, that Irene Cara would be interested in the role of Jane. But Fischer gives her nothing to do. There is no chemistry between her and Segal, and Art Phillips' anemic songs offer her no scope for her talents. What there is has been badly edited, and much of Clark Johnson's part as Michael, including a big ballad number with Cara, has been left on the floor. Incredibly, a duet between Cara and the tin-eared Segal is included with excruciating effect. Nicholas Campbell received a Genie nomination for his slimy Clifford, for no discernable reason.

In the last analysis, *The Man in 5A* fails because Max Fischer, unlike Louis Malle in *Atlantic City*, really seems to have no interest in the story of the characters that he is able to communicate. What sympathy the audience might have for Jimmy is destroyed by Segal's sleepy performance, and Irene Cara's character is not developed enough to compensate. The struggle the filmmakers had to make the film, which must be acknowledged, just doesn't seem worth it. And nothing is more disheartening than that.

J. Louis Costabile ●

THE MAN IN 5A d. Max Fischer d. asst. Suzanne Fischer 1st a.d. Pierre Magny sc. Leila Basen, Max Fischer cont. Marie La Haye p. man. Francine Forest compt. Micheline Bonin p. sec. Jacqueline Wanner art d. Anne Pritchard art dept. coord. Barbara Shrier d.o.p. François Protat sd. Patrick Rousseau cost. des. François Laplante make-up Marie-Angèle Protat hair Gaetan Noisieux **NEW YORK CREW** 2nd a.d. Roger Pugliese trainee Ann Egbert intern. Richard Schlessinger p. man. Pete Runfola asst. to p. Diane Foti p. coord. Sarah Carson art. d. Misha Petrow set dec. Daniel Von Blomberg prop master John K. Wright cam. op. Don Sweeney 1st asst. cam. Don Biller sd. mix. Michael Tromer key grip Edwin Quinn grip Tom Gilligan. William Kerwick gaffer Richard Quilan elec. Ray Fortune. Charles Meere, Francis Brady. Mike Proscia Jr. generator Vincent Brady cost. des. Edna Hart. Ruth Morley (consult.) ward. superv. Jennifer Nichols ward. asst. Eddie Brenner make-up Joe Cranzano hair Phil Lito transp. capt. Harry Leavey drivers James Sweeney. William Buckman Sr., Chester Malinowski prod. asst. Alan Steinfeld **MONTREAL CREW** 2nd a.d. Marie Therberge 3rd a.d. Martha Laing unit ma. Michelle St-Arnaud cast. dir. Arden Rysphan art design Charles Dunlop art dept. adm. Tina Boden prod. asst. Roger Dufresne set dec. Serge Bureau asst. dec. Denis Hamel const. Harold Trasher. Normand Sarrazin head carp. Bruce Jackson. Claude Simard sp. efx. John Meighen props master Jacques Chamberland props Vincent Fournier 1st asst. cam. Yves Drapeau 2nd asst. cam. Michel Girard boom Thierry Hoffman key grip Serge Grenier stills Takashi Seida ward. Louise Jobin ward. dresser Diane Paquet prod. asst. Michele Forest. Christian Bernard p.r. Monique Mallet-Leger (514) 288-6251 p. Claude Leger p. asst. Anne Burke p.c. Neighbour Films Inc. (1981). L.p. George Segal, Irene Cara, Nicholas Campbell, Clark Johnson, Barbara Cook, Joyce Gordon, Andy Martin Thomson, Laura Harrington, Bob Lawrence, Terry Hellis, Peter Wise, Emidio R. Michetti, Antonia Ray, Charlotte Jones, Matt Craven, Arleigh Peterson, Tony Sherwood, Chris Russo, Joel Kramer, Polly Magaro, George Harris, George E. Zeeman, Ernesto Gasco, Evan Hollister Mirand, Norris Domingue, Pierre Lalonde, Irene Kessler, Gloria Irizarry, Roland Nicheri, Johnny O'Neil, John Aichinger, Steven Lanke, Paul Bedard, Jose Santos, Michael Dymia, Frank Antonson, Harold Holden, Jean Thivierge, Ingrid Vanderwater, Evere Ferguson, Robert Spivak, Kevin Brownie, David Samain, Francis Lamer, Ada Fuoco, Charles Manuel, Marty Star, Ben Lawson, Christine Reamus, Deepak Mandand, Jacqueline Williams, Robert Jezek, Lynn Griffith. Colour 35mm, dist. Citadel running time: 90 mins.



● Lisa Langlois as a pink-haired gun moll in Mark Lester's *Class of 1984*, a film that raises the sword of anarchy only to fall upon it

Mark Lester's **The Class of 1984**

Filmed in Toronto in 1981, Mark Lester's *The Class of 1984* was released in the U.S. in '82, and has just received its Canadian release. It is easy to see why this exploitation action picture has taken so long to get a release; for whatever its virtues as cinema, it is virtually unmarketable.

The story is of a dedicated young teacher who arrives at Lincoln High (actually Toronto's Central Tech) to find it under a reign of terror by a gang of young punks. Driven beyond endurance by their assorted outrages, he finally decides to fight fire with fire, suggesting a remake of *The Blackboard Jungle* but with Charles Bronson in the Glenn Ford role. Unfortunately, the marketing of the film features the punk villains in full regalia under the logo "We are the future," — exactly the sort of campaign designed to drive away the adults who might be drawn to the sort of social problem film that *Class of 1984* pretends to be, while drawing in a punk crowd repelled by the way their own kind are portrayed as larcenous, destructive murderers, dope dealers and pimps. Having raised the sword of anarchy, *Class of 1984* promptly falls on it.

The picture was directed by American Mark Lester, a man with one of the more strangely cultish careers in the contemporary cinema. Best known for *Steel Arena* and *Truck Stop Women* (an impossibly lurid film about a group of

women, led by the late Claudia Jennings, who run a diner as a cover for prostitution, then must fight the encroachment of the Mafia. I am not making this up). Lester attempted to move into the mainstream with his one major studio film, *Roller Boogie*, for UA. An awesomely stupid movie mounted on the pudgy thighs of Linda Blair which was actually worse than William Levey's *Skatetown, U.S.A.* The Canadian industry was dumb enough to star Blair in *Wild Horse Hank*, but at least didn't put her in short skirts. People who think that the critic's life is one long film festival should spend a couple of months seeing everything that opens. It would be an illuminating and depressing experience.

Roller Boogie failed to aid Lester in crossing over to the mainstream and alienated those fans who enjoyed his claustrophobically violent earlier efforts.

Class of 1984 returns Lester to his earlier territory, with extremely mixed results. The final half-hour of the picture, when Perry King as the teacher turns the tables on the baby-faced psychotics, and the orchestration of the film's violent denouement rises to a bloody crescendo, with five deaths presented in quite novel ways and with a striking use of the possibilities provided by a modern high-school, is weird and fascinating.

These final scenes are the only time Perry King is especially convincing, because King is an actor with such very strange eyes that there is always something slightly demonic about him (cf. *The Possession of Joel Delaney*). Thus in the film's relentlessly flat dialogue scenes, the audience is always waiting for him to level the joint.

There is some very good acting in the film, particularly from Roddy McDowall as a biology teacher who flips out and

decides to teach his class at gun point; Stefan Arngim as Drugstore, the most convincingly criminal of the punk gang; and Timothy Van Patten as the head of the gang, in a thoroughly authentic portrait of a very bright psychopath. Someone — either Van Patten or the picture's writers — have done a thorough job of research on the symptomology of the classic psychopath, and Van Patten gives evidence of being by far the most talented of his sprawling family of actors.

Yet *Class of 1984* falls down on the very themes it proclaims. According to a title card, there are thousands of acts of violence committed every year in American schools, and the setting-up of Lincoln High as a hotbed of violence is quite thorough. Students are forced to pass through a metal detector, halls are covered with graffiti, and teachers sidle nervously through corridors, as if expecting to feel the bite of the blade every time they turn a corner. Yet the manifestation of undergraduate delinquency at Lincoln High suggests that it is a few bad apples committing all the crime.

While the anarchy is supposed to be pandemic, it is just as localized as it has always been in teen problem movies. The only time a filmmaker has been able to display a state of non-stop chaos in a high school was in Renee Daalder's overly intellectualized *Massacre at Central High*, which neatly eliminated all adult authority figures to present continuous anarchy as a social system.

Unfortunately, the makers of *Class of 1984* seem at odds over what the movie is about. On the one hand is director Mark Lester, whose attitude seems that of the character in his 1977 film, *Stunts*, who when told it was time for a real movie scene, said "Fuck dialogue, let's blow something up!!" On the other

hand is producer Arthur Kent, brother of Peter Kent, and, when I was at Carleton University, the fair-haired boy of the School of Journalism. Kent, with his background in journalism, no doubt wanted to make a serious film about the problem of violence in the schools.

There are also writers Tom Holland, the black wit who scripted *Psycho II*, who seems responsible for Roddy McDowall threatening to kill his students, and John Saxton, creator of the *Ilsa* series, whose main contribution seems to be turning the delicious Lisa Langlois into a pink-haired gun moll. But the basic creative tension between Kent and Lester seems to have turned the film into an exercise in creative schizophrenia, with the socially important dialogue scenes losing out to Lester's delight in destruction.

John Harkness ●

CLASS OF 1984 d. Mark Lester exec. p. Mark Lester, Merrie Lynn Ross p. Arthur Kent sc. Mark Lester, John Saxton, Tom Holland story Tom Holland d.o.p. Albert Dunk music Lalo Schiffrin line p. Marilyn Stonehouse loc. man. Barbara Kelly 1st. a.d. Tony Lucibello 2nd. a.d. Libby Bowden 3rd. a.d. Lee Knippelberg p. asst. David Hart, Simon Clary cont. Pattie Robertson p. coord. Angela Heald ad. rec. Peter Shewchuk boom Herb Heritage art d. Jeff Holmes hd. make-up Ken Brooke make-up artist Patricia Green hair Albert Paradis, James Keeler wardrobe Lynne Mackay, Nadia Ongaro ward. asst. Gail Filman gaffer Chris Holmes best boy Tony Eldridge rigging gaffer Paul Bolton electric Ronnie Chegwidin gen. op. Herb Reichl key grip Ronnie Gillham best boy Glen Goodchild grip John Davidson Jr., James B. Wood ed. Howard Kunin 1st. ed. asst. Tim Eaton 2nd. ed. asst. Gary Gegan stills Shin Sugino stunt co-ord. Terry Leonard, Bobby Hannah sp. eff. Colin Chilvers p.c. Guerrilla High Prod. Ltd. English Cda. dist.: Citadel Films 35mm/colour running time: 97 min. l.p. Perry King, Merrie Lynn Ross, Roddy McDowall, Timothy Van Patten, Stefan Arngim, Michael Fox, Keith Knight, Lisa Langlois, Neil Clifford, Erin Flannery, David Gardner.

Peter Rowe & Corinne Farago's

Micronesia : The Winds of Change

A few seconds into this film and you know you're in for an hour not quite like anything you've seen before. That's because Micronesia is not quite like any place you can imagine. Picture thatched native huts and a giant replica of Ronald McDonald. Or the traditional bare-breasted woman of the tropical islands, carrying a ghetto-blaster. Or inhabitants of a seemingly paradisiacal locale who suffer radiation burns and sickness from fall-out. You begin to get the feel of this documentary of a most unusual place.

Micronesia is a collection of 2000 islands centered in the Pacific Ocean between Australia, Japan and Hawaii. Its history is one of colonization: by Spain, Germany, Japan, and most recently, by the United States. Because of its strategic location, Micronesia was the site of many of World War II's most ferocious battles. In Operation Hailstone, the Japanese navy was ravaged just off the island of Truk, with more than 60 Imperial ships sunk by the Allied forces. Today Truk Lagoon is an eerie underwater graveyard for this fleet, a place where divers come to witness the untouched remains.

Soon after the war, the United States began pouring hundreds of millions of American dollars into the Micronesian islands, contractual and moral retribution for its military and nuclear presence. The result has been that today Micronesia is largely a welfare society, dependent on the American presence for food stamps, alcohol, and all the trappings of a southern California life-style.

While some Micronesians still squat on dirt floors, the men wearing loin cloths, the women in grass skirts, many others now watch "Laverne & Shirley" and "Charlie's Angels" on colour TV sets in their huts. The filmmakers have captured the visual extremes of this society, where the process of cultural colonization mixes space-age technology with shell-age tradition. While the inhabitants seem to hunger for, or at least accept, much of Yankee culture and the economic effects of the American presence, they are subject to the gross underside of that presence: nuclear radiation. Since 1946, 66 atomic and hydrogen bombs have been detonated in the Marshall atolls of Micronesia. As well, the lagoons are target sites for ICBMs fired from Vandenberg Air Force Base in California. The effects of the atomic blasts which began on the Bikini atoll have proven far more serious than was ever imagined: brain tumors, radiation burns, fall-out sickness.

"There are hundreds of stories to tell about Micronesia," says director Peter Rowe, "but we had only an hour." *Micronesia: The Winds of Change* focusses on those aspects of the locale which best give us a feel for its incredible diversity and the ironies of its situation. World War II footage from the National Archives in Washington and the De-

partment of Defence in Canada is visually fascinating in its own right, and shows us the pounding these islands took because of their strategic location. In a way, this material is an appropriate metaphor for everything else we see in the film: a society ravaged by colonization.

We also see some resistance to the U.S. invasion, especially on the island of Yap where inhabitants foster their traditional ways and continue growing their own excellent food crops, staving off welfare, food stamps and the supermarket. As well, there is some growing resistance to the nuclear operations on the islands.

Given the incredible social-political problems of Micronesia, it's understandable that the filmmakers provide us with some moments of visual/emotional relief. This usually takes the form of underwater sequences; for example, we see celebrated cinematographer Al Giddings at work filming the sunken fleet in Truk Lagoon. At another point in the documentary, there are shots of traditional fishermen spearing their prey. The languid feel of such scenes is somehow soothing in the midst of the challenging and ironic visuals shot on land.

Micronesia: The Winds of Change was filmed on the islands of Yap, Palau, Guam, Truk and Saipan. The filmmakers convey the sense that there is much more to be learned about, and from, Micronesia—and that this documentary, though generally fast-paced and filled with information, is merely the beginning of discovery. What I perhaps admire most about the film is its sensitivity to the people and their situation. Even though the film is filled with the ironic, there is never a sense that the filmmakers are ridiculing or being patronizing to their subject. Rather, it is as though they sympathize with and can understand the plight of Micronesians, having come from a country that also experiences, to

a lesser degree, the effects of U.S. imperialism. The film has won the Special Jury Prize at the Houston International Film Festival. It deserves widespread viewing and praise.

Joyce Nelson ●

MICRONESIA : THE WINDS OF CHANGE

d. Peter Rowe, Corinne Farago p. Corinne Farago narr. Lorne Greene sc. Victor Paddy ed. Christopher Hutton d.o.p. Peter Rowe music Chris Hutton, Charlie Burton & Murray McLauchlan sd. Corinne Farago sd. ed. Christopher & Cathy Hutton sd. mix Tony Van Den Akker colour Chris Hinton, Medallion Film Labs exec. p. Gerald M. Soloway p.c./dist. Rosebud Films Ltd. running time 50 min. 16mm colour.

Paul Jay's

Here's To The Cowboy

Snapshots Motion Pictures has been making a name for itself in sports documentaries. The latest work by filmmaking team Joan Hutton and Paul Jay is *Here's to the Cowboy*, an intimate portrait of life on the Canadian professional rodeo circuit. It's a terrific film, very earthy and colourful, humorous and poignant, with undisguised affection for rodeo sports and the cowboys themselves.

Filmed at big and small rodeos in Alberta, including the Calgary and the Ponoka stampedes, *Here's to the Cowboy* shows us both the glittering hoopla and the gritty hard work involved in being a rodeo rider. Like the cowboys themselves, who are devoted to "keeping a real tradition alive," the style of this film is pleasantly instructive. We learn what's

involved in the judging and the participation in events like calf roping, steer wrestling, riding a bucking bronc, riding a mean bull. The finer points of technique are explained, along with plenty of examples. By taking us close in on the action and giving us an insider's perspective, the film conveys the attractiveness of the rodeo profession, which clearly lies not in the money but in the way of life.

In order to more personalize the subject, *Here's to the Cowboy* is loosely structured around the figure of Tom Eriekson, a young cowboy up-and-coming on the professional circuit. We see him compete in various events, truck around from one small town to another on the circuit (what the cowboys call "goin' down the road"), and in one interesting scene he meets with his hero, Tommy Bews. The two riders, one seasoned and the other youthful, sit in Bews' living room, sharing a bottle of whiskey and talking. There is a nice feel to this moment, and when we later see the older man riding a bucking bronc and tipping his hat to the appreciative crowd, the gesture has a subtle poignancy, as though the old order is making way for the new within the continuity of a tradition.

Everything about this film is geared to creating the textures and flavour of the rodeo milieu. *Here's to the Cowboy* does what documentaries do best: it immerses us in a way of life sensually. The physicality of this film is extraordinary. It is achieved partly through an exacting attention to visual detail, so that we see heightened colours and textures that appeal to our sense of touch—rainwater on the bright yellow slickers worn by the cowboys, the splashes in the mud of the arena as cowboys and animals struggle, the flash of silver belt buckles (prizes for events) in close-up in the sun. And the camerawork is always right in the thick of things, not at all distant or playing it safe. You get the sense that these filmmakers like to really be involved in what they're shooting. This makes all the difference in the resulting feel of the film, especially the slow-motion shots of various rodeo events. As a viewer, you will find yourself reacting physically, with a kind of sympathetic gut reaction to the strenuous manoeuvres involved in rodeo sports.

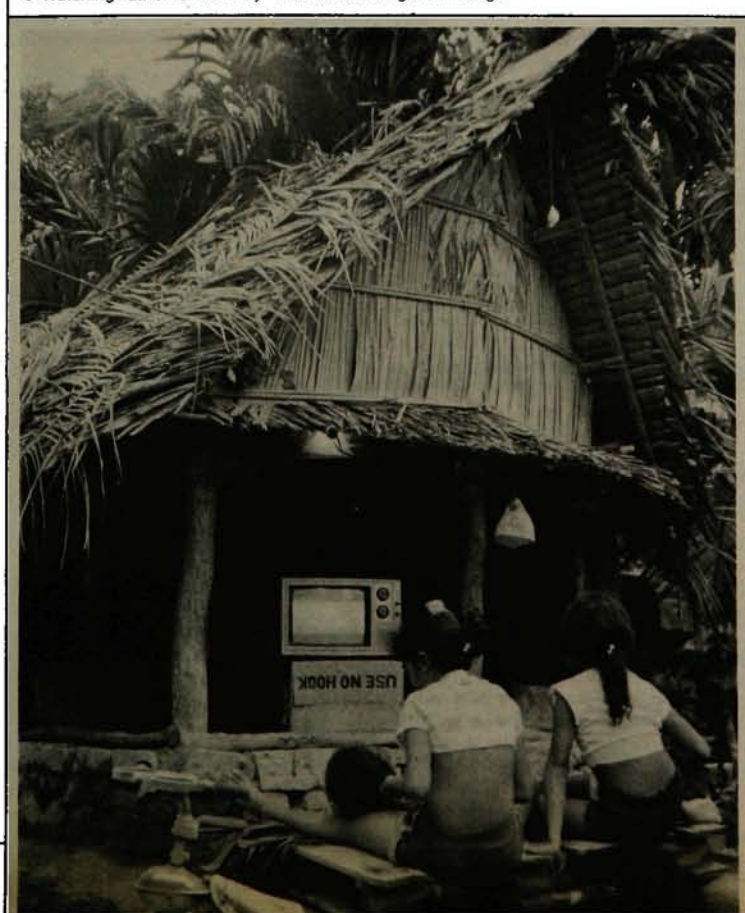
The original country & western music by Ivan Daines and Larry Barkemeyer is perfect for underscoring moments of humour or pain and for creating atmosphere. The voice-over narration is written and delivered in a folksy "down-home" style that rings sincere.

Contrary to what might be expected, there are no clichés or sentimentalities in this film. *Here's to the Cowboy* is filled with delightful surprises, fresh angles on an interesting subject, and straight-forward respect for the life-style. The film is generating lots of interest. It has already been shown on CBC's sports anthology—"Sportsworld"—and been sold to London Weekend Television. This film is definitely a winner.

Joyce Nelson ●

HERE'S TO THE COWBOY p. Joan Hutton, Paul Jay d. Paul Jay ed. Paul Jay, Van Moore cam. Joan Hutton, Paul Jay sc. Paul Jay, Joan Hutton sd. Glen Gauthier narr. Jim Bearden mixer George Novotny cam. asst. Doug Craik mus. Ivan Daines, Larry Barkemeyer 16mm. colour 48 minutes. 1982 p.c. Snapshots Motion Pictures. 67 Strathcona Ave. Toronto (416) 461-3089

● Watching "Laverne & Shirley" in Micronesia's global village

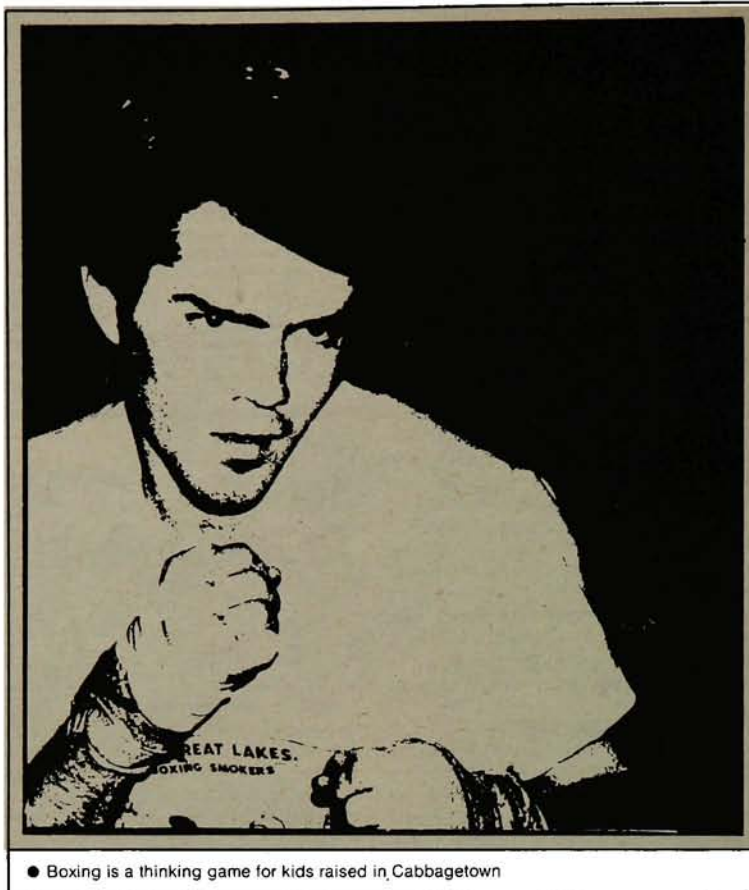


Burl Glenroy's The Cabbagetown Kid

This well-made documentary opens on a vulnerable moment: a good-looking young man is talking about the bones in his nose - what's been broken, what hasn't. He is Shawn O'Sullivan, light middle-weight champion of the World Amateur Boxing Association, a teenager from the Cabbagetown area of Toronto. *The Cabbagetown Kid* is about his training and his devotion to his sport, culminating in his three-round bout with Cuban boxer Armanda Martinez for the World Cup in late 1981.

For viewers like me, who have a basic revulsion to boxing, this film is an explanation of the sport's character-building aspects. We learn that, for many teenage boys, boxing is a way to stay out of trouble and learn to feel good about themselves. Says O'Sullivan, indicating the warehouse surroundings in which he works out, young boxers "leave here happy and tired." We learn that boxing "is an art," "a thinking game." "Stamina, strength, agility and speed - boxing has them all," is what we're told. According to Michael O'Sullivan, Shawn's father, "A boxer has confidence; he's not a bully." Obviously, the filmmakers are aware that many people do not understand this sport. They stress its discipline and hard training.

The centerpiece for the film is the grueling World Cup Final match between O'Sullivan and Martinez fought in Montreal on November 18, 1981. The fight



● Boxing is a thinking game for kids raised in Cabbagetown

was filmed in a two-camera setup (covering shots and medium-shots) and is included in its entirety in *The Cabbagetown Kid*. Consisting of three 3-minute rounds, the fight is nicely placed in the structure of the film. It comes after we

have grown to like Shawn O'Sullivan and admire his intense workouts with coach Ken Hamilton and trainer Peter Wylie. Also, we have gradually been prepared for the match through sparring sequences that lead up to it. This seems

an important point because the Martinez-O'Sullivan fight for the 1981 World Cup is an extremely vicious match, in the sense that both fighters hold nothing back and give their all to win. During the breaks between rounds, we are with O'Sullivan in his corner, hearing the advice from his coach and seeing the toll this incredible bout is taking on the young fighter. The filmmakers have captured all the intensity of the fight and wisely show it in its entirety, thereby honoring the nuances of the sport, the prowess of both fighters, and underscoring the hard-won victory of O'Sullivan.

Ironically, this fight section contains the only moment of physical tenderness that we see in the film. Having just "beaten the crap" out of one another (to put it bluntly), Martinez and O'Sullivan embrace with what is clearly sincere affection. It is a stunning moment in the film, one that suggests they have endured something together which has taken them beyond competition. As a non-verbal moment, it says more about boxing than all the preceding rhetoric combined.

The Cabbagetown Kid, though only 36 minutes long, has depth and subtlety, quietly including minor themes of working-class pride, communal solidarity, a father-son relationship, growing up Irish, even growing up male. It is a well-crafted production.

Joyce Nelson ●

THE CABBAGETOWN KID d. Burl Glenroy p. Wendy Loten, Alan Gibb, Bruce Annis cam. Burl Glenroy, Leo Zourdoumis, Pierre Paledeau ed. Bruce Annis, Alan Gibb asst. ed. Olivia Rehmer ed. Michel Charron, Michel Gabereau narr. Henry Ramer re-rec. Marvin Bernstein graphics Jeanne Gray 16mm, colour, 36 mins., 1982 p.c. Film Images, 2 College Street, Suite 304, Toronto, Ont. (416) 928-9687.

MINI REVIEWS

Short films covered in the mini-review
Short films covered in the mini-reviews
for this issue are not from a distribution year students in the Film Department, York University, Toronto.

The annual offering from the York students is always a mixed bag. But this year was a distinct disappointment - an aura of safeness and respectability pervading. The ideas and issues were there, but how ordinarily presented! Where's the crass dash and flair, the wildness and wackiness of student work? Everything so predictable, so derivative, so... nothing. Oh, *Daria Stermac*, where are you?!

BREAK AND ENTER

A slight comedy/drama about a cat burglar and his accomplice, during which an interminable and tortuous set of events lurch forward. Something about the fellow's wife expecting a "kitten burglar", and his attempt to reform by attending a training session for vacuum-cleaner salesmen and yes, there's a chase sequence too.

A poor script and uninspired acting, coupled with feeble attempts at fast-moving, slapstick comedy, all contribute to a depressing experience.

d./sc. Michael Blouin cam. Manse James ed. Richard Taylor l.p.: Kim Dunn (Allen Dillon), Jane Schoettle (Julie Dillon), Howard Rock (Mrs. Needles), Trixie (Libby Lenny), Mr. & Mrs. McMillan (Julie's parents), Anne Skeats (Mrs. Fefner) 18 mins. 16mm.

RUNAWAY

A gritty, black & white documentary about young runaways on the Yonge Street "Strip" in Toronto.

Members of the Juvenile Task Force of Metro Toronto Police stroll the sidewalks in street clothes. The roving camera records encounters with kids, mostly using their own words. "The streets are rough", and survival is a constant nightmare - "I lived in a car for six months".

Influenced by TV, and with a derivative style, but nevertheless quite promising.

d. Marshal Golden cam. Ian Scott ed. John DeCorso mus. Richard Underhill. 16 mins. B&W. 16mm.

A CHOICE OF HOME

A sentimental, muddled tale of a grandmother living in her little rural house in Quebec. After a fall in the kitchen, her single-parent daughter brings her to the city apartment to convalesce. The grandmother is alone a lot and feels useless. The teenage granddaughter "explains" to her mother that "Mémère" would be happier with familiar surroundings and people she knows, and gives information about agencies who will counsel them.

Filled with every conceivable cliché, saddled with simplistic French and English dialogue which is an insult to both cultures, and ending with all three trimming the Christmas tree... enough!

d./sc. Ruth Taylor cam. Robert Pearson ed. Kelly King mus. John Heberman l.p. Elizabeth Chester (Mémère), Katya Ladan (Louise), Adrienne Duncan (Diane), Nathan Kieot (Robert), Kenneth Taylor (The Doctor) 20 mins. 16mm.

ONE TO ONE

A documentary about participation apartments in Toronto, where housing and special care is provided for physically handicapped adults.

Several tenants speak to the joy of finally being almost self-sufficient. A girl says, surprisingly, that there's not much interaction or socializing with other tenants. The staff aides talk of support services and the blurring of lines as they go about their work in people's homes.

An example of people-content triumphing over a prosaic approach to filmmaking.

d. Douglas McCullough cam. Arthur Reinstein ed. Donna Powell 16 mins. 16mm.

UNION MADE

A docu-drama focussing on sexual harassment in the workplace - in this case, a strip joint, where the new uniform for waitresses is a skimpy red bathing suit.

What could have been a sharp, up-to-the-minute, little vignette, is bogged down by a confused script without a clear thought-line. And the acting by a

number of professionals is truly awful, but since there's no directorial credit, perhaps they can't be castigated.

sc. Andrea Youngman & Robert Levine cam. Joel Guthro ed. Mary Canty. 15 mins. 16mm. l.p.: Robin Leslie Mann (Susan), Matsu Anderson (Laurie), Paul Klugman (Hewitt), John Cavall (Potter), and others.

PATERNITY BLUES

A little bit of fiction featuring a horrendous young nagging girl driving into the country with her man. She goes on and on about having a baby, while the lusty lad indulges in fantasies of nubile hitchhikers holding up cards imprinted with one word, "Sex."

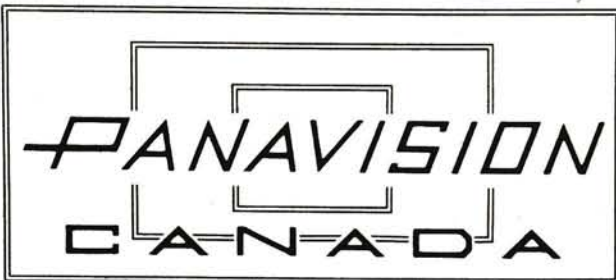
Escaping another baby barrage the next morning, the young man walks off alone. He encounters a little old man reclining on a lounge chair, who gives him advice. Then there's some contemplation of murder, and a dream trial in heaven.

The film hangs together quite a bit in its storyline, and attempts some effects in a small way. However, the plot and dialogue need a lot of polishing. Rumour has it that CBC-TV picked *Paternity Blues* up.

d./sc. John Podolak cam. Bill Bannerman ed. Michelle Gnutzman mus. Mark Promane & Anthony Vanderburgh. 17 mins. 16mm. l.p.: Scott Dickson (Mike), Audrey Adams (Katie), Guy Sanvido (Old Man), Debbie Hancock (Woman), and others.

Pat Thompson ●

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PRODUCTION GUIDE

by Del Mehes and Michael Dorland

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
Cinema Canada (416) 596-6829 or (514) 272-5354.

Film credit abbreviations

d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph./dop. photography sp. ph. efx. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art. d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p. c. production company dist. distributor An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

ON LOCATION

ABC-TV

(416) 977-5023

COUGAR

ABC movie of the week began shooting Aug. 3 for 17 days in Port Perry and Kleinburg Studios. p. Diana Kerew exec. in charge of prod. Sharon Sawyer d. Steven Foreman sc. Steven Foreman, based on novel "An American Ghost" by Chester Aaron Lp. Matthew Vipond. Kim Houser.

ASTRAL FILM PRODUCTIONS

(514) 748-6541

DRAW

Feature-length Western made for HBO about the last stand of two aging gunfighters began principal photography Aug. 18 in Fort Edmonton Park, Alberta, for six weeks. exec. p. Harold Greenberg. Stuart Rekart p. Ron Cohen d. Stephen Stern Lp. Kirk Douglas, James Coburn.

ATLANTIS FILMS

(416) 960-1503

CANLIT SERIES

Shooting began July 17 and will continue to October. Six 1 1/2 hr. dramas based on stories from Canadian literature. Pre-sold to CBC. Two other projects TBA.

A CORONET AT NIGHT

d. Bruce Pittman sc. Joe Wiesenfeld, based on a story by Sinclair Ross Lp. R.H. Thomson, Marilyn Lightstone.

THE SENSE

SHE WAS BORN WITH

d. Peter Shatalov sc. Robert Duncan based on a story by W.P. Kinsella Lp. August Schellenberg, Joanna Schellenberg.

CBC

(416) 925-3311

I LOVE A MAN IN A UNIFORM

For The Record: Shooting Aug. 16-Sept. 6. One-hour drama in Toronto. exec. p. Sig Gerber p. Alan Burke d. Don McBreaarty sc. John Frizzell d.o.p. Ed Long.

GENTLE SINNERS

Shooting July 30-Sept. 7 in Manitoba, 2-hour TV special. exec. p. Peter Kelly d. Eric Till d.o.p. Ken Gregg sc. Ed Thomson, based on a novel by W.D. Valgardson. Lp. Christopher Earle, Charlene Seniuk, Ed McNamara, Todd Stewart, Jackie Burroughs, Kenneth Pogue.

SEEING THINGS

Eight one-hour series. Fifth episode, as yet untitled, shooting Sept. 8-21, written by Sheldon Chad p.c. CBC T.V. Drama Dept. assoc. p. Martin Wiener, Duncan Lamb, George McGowan ex. p. Robert Allan p. Louis Del Grande and David Barlow d. George McCowan d.o.p. Nikos Evdemon p. des. Dan Yarhi music Philip Schreibman ed. Vincent Kent sd. ed. Kevin Townshend publicity David McCaughna.

CITY-TV

(416) 367-5757

TORONTO TRILOGY

Three half-hour dramas for telecast on City TV in conjunction with Toronto's Sesquicentennial. All three shows will be shot in Toronto during July and August. Sponsor: Knobhill Farms Ltd. p.c. City TV p. Mario Azzopardi, Marcia Martin exec. p. Moses Znamier d. Mario Azzopardi.

BETWEEN NEIGHBOURS

sc. Bruce Mohun Lp. R.H. Thomson, Harvey Atkins.

STREETWISE

sc. Denis Eberts.

THE GOLDEN PROMISE

sc. Brian Tremblay.

FRANK COLE FILMS

(613) 523-0355

A DEATH

A theatrical feature drama about being a man. Locations: a room, and the Sahara Desert. Five week shooting began Aug. 22. May 1984 release. d./sc./exec. p. Frank Cole asst. d. Richard Taylor p. Robert Paese assoc. p. Bernice Kaye d.o.p. Carlos Ferrand asst. cam. Marc Poirier anim. cam. Stosh Jessionka sd. Elie Abdel-Ahad mus. David Irving mixer Daniel Pellerin d. Jacques Couillard art d. Elie Abdel-Ahad video cont. Lea Deschamps creative cons. Anne Miquet cost. Mailin Boppe props Anne Milligan, Francis Miquet make-up Kate Butler promotion Bill White Lp. Richard Taylor, Venetia Butler.

CONSERVATION PROD./

DON CARMODY PROD.

(416) 474-0613

FRED C. DOBBS

GOES TO HOLLYWOOD

One hour comedy pre-sold to Global TV. Shooting in Aug. in Toronto. Already shot one week in May in L.A. exec. p. Don Carmody p./d. Jim Hanley assoc. p. Conrad Beaubien, Oriana Bielawski sc. Jim Hanley, Michael Magee Lp. Michael Magee.

STRANGE BUT TRUE

Shooting began June 13 in Toronto, 24 half-hour dramas based on true stories. Locations include, in and around Toronto, London-England. Air date Sept. 11, 1983 on Global. p.c. Hanley-Carmody co-production in assoc. with Global Television Network and TVS in Great Britain. exec. p. Don Carmody, James Gattward p./d. Jim Hanley co-prod. Oriana Bielawski, Conrad Beaubien creative consultant Alan Landsburg art d. Nigel Hutchins p. man. Jane Beaubien d.o.p. David Fisher 1st ad. Frank McAnulty tech. d. Cliff Lopes ad. red. Robert Jim lighting d. David Willetts asst. p. man. Frances Handelman ed. Christopher Castelyn casting Lucinda Sill world-wide dist. rights: Alan Landsburg Productions series host Barry Morse Lp. Marilyn Lightstone, Michael Ironside, James Douglas, Jackie Burroughs, Sean McCann, Harvey Sokoloff, Ken Pogue, Alfie Scopp, Maury Chaykin, David Calderisi, Nick Nichols.

INTERNATIONAL CINEMA CORPORATION

(514) 284-9354

LE CRIME

D'OVIDE PLOUFFE

Feature film and television mini-series based on the novel by Roger Lemelin shooting mid-July to mid-October throughout Quebec. Canadian co-producers: ICC, in assoc. with the National Film Board, Alcan, Radio-Canada/CBC. French co-producers: Antenne 2/Films A2, Filmax. With financial participation from L'Institut quebécois du cinéma, CFDC, S.O.D.I.C.C., Cinemas Unis, Supercinéma Ontario and Superchannel Alberta. exec. p. John Kemeny & Denis Héroux co-p. Gabriel Boustani p.c. Ciné-Plouffe (II) Inc. p. Justine Héroux p. man. Micheline Garant p. sec. Dominique Houle unit. man. Josette Perrotta loc. man. François Sylvestre 2nd unit man. Madeleine Rozon NFB coord. Ashley Murray asst. NFB coord. Denise Beaudoin acct. Réjane Boudreau asst. acct. Barbara Pecs, Francine Lagacé receipt./typist Linda Ek Dahl d. ed. Gilles Carle d. (feature) Denys Arcand 1st ad. Jacques W. Benoit 2nd ad. Monique Maranda 3rd

a.d. Martha Laing cont. Johanne Prégent d.o.p. François Protat 1st asst. cam. Yves Drapeau 2nd asst. cam. Michel Bernier stills Piroshka Mihalka framer Jean-Pierre Lachapelle boom Normand Mercier sd. Claude Hazanavicius, Michel Guiffan, Marc Conil ed. (series) Pierre Bernier, Werner Nold ed. (feature) Monique Fortier art d. Jocelyn Joly asst. art d. Raymond Dupuis art dept. coord. Barbara Shrier prop master Ronald Fauteux props Jean Labrecque ensemble dec. Jean-Baptiste Tard on-set props Patrice Bengle asst. on-set props Ian Lavoie painters Sylvie Lacerte, Claire Alary head make-up Marie-Angèle Protat asst. make-up Blanche Pierrehumbert head hair Gaëtan Noisieux cost. des. Nicole Pelletier asst. cost. Lise Pinet dresser Sylvie Rochon wardrobe Laurie Drew ward. dresser Louise Gagné chief elec. Don Saari elec. Chuck Hughes, John Lewin Lp. Anne Letourneau, Gabriel Arcand, Jean Carmet, Véronique Jannot, Denise Filiatrault, Donald Pilon, Pierre Curzi, Juliette Huot, Serge Dupire, Louis Laparé, Doris Lussier, Michel Côté, Dominique Michel, Daniel Ouimet.

THE BLOOD OF OTHERS

Shooting began July 20 in Paris for 18 weeks on this political drama based on the novel by Simone de Beauvoir p.c. Cine-Simone (Cdn), Filmax (France), Antenne 2/Films A2 (France) d. Claude Chabrol p. Denis Héroux and John Kemeny co-p. Gabriel Boustani exec. p. Lamar Card d.o.p. Richard Ciupka p. des. François Comtet cost. des. Pierre Cadot p. man. Jacques Bourdon sd. rec. Patrick Rousseau ed. Yves Langlois 1st ad. Michel Dupuy Lp. Jodie Foster, Michael Ontkean, Kate Reid, Lambert Wilson, Stephane Audran, Alexandra Stewart, Christine Laurent, Jean-Pierre Aumont.

NATIONAL FILM BOARD

- MONTREAL

(514) 333-3422

DARK LULLABIES

A two-part documentary about the effects of the Holocaust on the children of the survivors and the children of the perpetrators, shooting in Israel, Germany, Montreal, New York, Chicago - Fall 1983. p.c. NFB - Montreal p. Edward Letorain/Irene Lillenheim Angelico/Abbey Neidik exec. p. Kathleen Shannon d. Bonnie Sherr Klein/Irene Lillenheim Angelico/Abbey Neidik dist. NFB release date Summer 1984.

NATIONAL FILM BOARD

- EDMONTON

(514) 333-3422

LONG LANCE

One hour docu-drama about an American black who, in order to escape his country's racist policies of the 1920s, masqueraded as Canadian Indian hero Long Lance. Shooting in progress in Alberta. p.c. NFB - Northwest Studio - Edmonton p. Jerry Krepavek exec. p. Tom Radford d. Bernard Dichek dist. NFB release date March 1984.

NATIONAL FILM BOARD

(514) 333-3091

MARIO

S'EN VA-T-EN GUERRE

From the novel "La sablière" by Claude Jasmin, this feature film about a boy's imaginary world began shooting July 18 in the Îles-de-la-Madeleine, until end August. NFB co-production, with Inter-

national Cinema Corp. Budget: \$1.6 million. exec. p. Jacques Bodet co-p. Denis Héroux p. Hélène Verrier p. man. Lo-raine Richard loc. man. Ginette Guillard unit man. Louis-Philippe Rochon d. Jean Beaudin sc. Arlette Dion, Jean Beaudin, Jacques Paris 1st ad. Michel Gauthier 2nd ad. Louise Chantraine, Phil Comeau cont. Monique Champagne art d. Denis Boucher props Charles Bernier asst. props Dino Bomato sp. efx. Gary Zeller, Louis Craig cost. des. François Laplante dresser Marianne Carter make-up Brigitte McCaughy d.o.p. Pierre Mignot 1st asst. cam. Jean Lépine 2nd asst. cam. Christiane Guernon stills Attila Dory gaffer Roger Martin best boy Guy Cousineau key grip Yvon Boudrias grip Jean-Pierre Lamarche sd. Richard Besse boom Eather Auger ed. Werner Nold asst. dresser Nicole Chicoine p. sec. Nicole Hilaireguy unit pub. Mireille Kermoyan Lp. Nathalie Chalifoux, Normand Petermann, Francis Reddy.

NATIONAL FILM BOARD

- MONTREAL

(514) 333-3422

MORGENTALER

One hour docu-drama about Dr. Henry Morgentaler and Canada's justice system shooting July-August in Montreal and surroundings. p.c. NFB - Montreal/NFB/CBC co-production) p. Adam Symansky exec. p. Robert Verrall d. Paul Cowan dist. NFB release date March 1984.

NATIONAL FILM BOARD

(514) 333-3422

ST. LOUIS

One-hour documentary, began shooting March 1983; additional shooting scheduled for August 1983 in the St. Louis district of Montreal. Spring '84 release. p.c. NFB - Montreal p. Marina Canell exec. p. Barrie Howells d. Derek May unit pub. Patricia Billing dist. NFB release date Spring 1984.

SUMMER CAMP

FILMS LTD.

(416) 362-5907

CABIN FEVER

Feature film began shooting Aug. 3 to Sept. 6 in Beaverton and Toronto Ontario. U.S. dist. Millennium (Roger Cor-man) p.c. Summer Camp Films Ltd. p. Maurice Smith d. Miklos Lente 1st ad. Sandy Saunders 2nd ad. Camilla Frieberg p. man. Colin Brunton d.o.p. Fred Guthe ed. Marcus Manton art d. Sandy Kybartos cost. des. Nancy Kaye make-up Vera Jordache gaffer Jock Brandis key grip David Zimmermann prod. coord. Mike Dolgy ad. Noise Boys Inc. sp. efx. Derek Howard casting Lucinda Sill Lp. Connie Krome, Mike MacDonald, Wally Wodchis, Jason Sarokin, Ruddy Hall, Andrew Perking, Kim Brooks, Tony Mason, Ralph Benmerguy, Milan Cheylov.

TAPESTRY PRODUCTIONS

(416) 863-6677

MAGGIE AND PIERRE

Taping began Aug. 8 at Global Studios in Toronto for 1 week. 90 min. TV drama for First Choice. p. Rick Butler d. Martin Lavut sc. Linda Griffiths, Paul Thompson Lp. Linda Griffiths.

ON LOCATION

WILDFIRE FILMS

(416) 222-4541

WILDFIRE: THE LIFE OF TOM LONGBOAT

One hour TV drama began July 5, 1983 for 40 days in Toronto, Hamilton & Kitchener. Telecast on CBC, May 1984.

IN PRE-PRODUCTION

CANAMEDIA PROD. LTD.

16 Servington Cres. Toronto

EXOTIC DANCING - THE INSIDE STORY

One-hour documentary for pay and network TV. Summer '83 shoot. **p./d.** Les Harris **res.** Linda McCabe.

CANAMERICA FILM CORPORATION

(604) 738-9095

TALES OF THE MOUSE HOCKEY LEAGUE

One-hour animation special for pay-TV, co-produced with Marmelade Animation Ltd. Shooting in Vancouver. Budget: \$1.5 mln. **exec. p.** Ralph Martin **d.** Malcolm Collett **voices** Bobby Orr, Denis Potvin, Richard Brodeur, Kenny Linsman.

CINELASER

4060 BOUL. ST-LAURENT, MONTREAL

DEAF TO THE CITY

Low-budget theatrical film based on the Marie-Claire Blais novel, scheduled to shoot for five weeks in Montreal as of late August, one additional week in Arizona and San Francisco. Privately-financed, with distribution through Les Films René Malo and French television. Fall '83 release. **p.** Bernard Ferro **p. sec.** Edith Plourde **unit man.** Linda Leduc **p. man.** Louis Goyer **loc. man.** Renée Rousseau **p. sec.** Brigitte Bouchard **d.** A. Mazouz **1st a.d.** Silvan Alexander **2nd a.d.** Michel Vilani **cont.** André Gaumont **d.o.p.** Philippe Lavolette **1st asst. cam.** Paul Gravel **2nd asst. cam.** Robert Michon **still** Lyne Charlebois **sd.** Marcel Fraser **boom.** Jean-Guy Bergeron **sd. ed.** Claude Langlois **ed. Hélène Girard asst. ed.** Hervé Kerlann **sd. ed.** Claude Langlois **art d.** Michel Marsolais **asst. art d.** Lynn Trout **prop master** Réjean Harvey **props** Claude Paré **painter-dec.** Fabien Tremblay **painter** Marc Lemieux **asst. painter** Sylvain Simard **head make-up** Louise Mignault **asst. make-up** Cécile Rigault **hair.** Alain Thiboutout **dresser** France Gauvreau, Jacynthe Vézina **gaffer** Yves Charbonneau **best boy** Jean Courteau **key grip** François Dupéré **grip** Michel Periard **acct.** Clément Pedneault **p. asst.** Richard Léveillé **l.p.** Macali Noël, François Pratte, Luce Guilbeault, Mitch Martin, Jacques Godin, France Chevette, Yves Corbeil, Catherine Colvey, Riva Spier, Alpha Boucher, Jacques Lussier, Emilio Zinno, Nathalie Breuer, Sylvie Melançon, Christine Landry, Peter Blackwood, André Lacoste, Robert Higden, Harry Hill, Len Watt, Margarita Stocker, Irène Kessler, Mark Walker, Terry Coday, Jacques Dufour, Don Bedard.

CORVIDEOCOM LTD.

(613) 722-2553

BAGATELLES

A 90-min. drama scheduled for begin shooting in the Ottawa Valley in September '83. **p.** Alan White **sc.** Patrick Granleese **d.** Stewart Dudley.

Production sponsored by Labatt's Brewery. **p./d./sc.** David Tucker **d.o.p.** Leo Zourdoumis **sd.** Daniel Latour **cam. asst.** Rita Johnson **lighting** Marijan Klimmert **a.d.** Joe Kertes **p. man.** Susan Phillips **sc.** adapted from a book by Bruce Kidd **tech. consultant** Bruce Kidd **l.p.** Terry Harford, Allan Royal, Fern Henry-Pearsons, Irving Layton.

EAGLE FILMS (CANADA) INC.

(416) 534-7711

OUT OF WEDLOCK

Comedy feature begins shooting late summer in Toronto for five weeks. Budget \$450,000. Developed with the assistance of the CFDC. **p.** Gaopal Goel **exec. p.** Janesh Dayal **d.** Harvey Frost **sc.** Ken Gass **l.p.** Saul Rubinek, Katé Lynch, Dixie Seattle.

FILMLINE

PRODUCTIONS INC.

(514) 288-5888

FUN PARK

Prepping has started on this low-budget, serious teen film, scheduled to begin shooting Sept. 10 in Montreal for five weeks. Budget: \$1.5 mln. **d.** Rafal Zielinski.

FOUR NINE FILM PRODUCTIONS LTD.

(403) 291-0410

(403) 266-7482

JOHN WARE'S COW COUNTRY

A two-hour movie for pay television based on book by Grant McEwan. Scheduled to commence shooting in Alberta in 1984 with budget of \$3 mln. With the assistance of the Alberta Motion Picture Development Corporation, the CFDC and First Choice Canadian Communications. **p.** Maxine Samuels **assoc. p.** Les Kimber.

LAURON PRODUCTIONS LTD.

(416) 967-6503

THE DISABILITY MYTH PART II: Education

THE DISABILITY MYTH PART III: Transportation Two one-hour documentaries for TV. **exec. p.** William Johnston, Ronald Lillie **p./d.** Alan Aylward **d.o.p.** Nick Stiliadis **ed.** Harvey Zlataratis **asst. cam.** John Dowcett **sd.** Dan Latour.

THE BILL KOCH STORY

Ninety-minute documentary TV special for U.S. TV, in association with SPI Vermont. **exec. p.** William Johnston, Ronald Lillie **d.** Ira Levy **d.o.p.** Peter Williamson **asst. cam.** Robert MacDonald.

MARMALADE ANIMATION LTD.

(604) 689-3123

CALICO CAT

Shooting five half-hour children's animated TV specials for pay-TV, home video and broadcast TV. Location: Vancouver. Budget: \$2.5 mln. with financing from the Alberta Motion Picture Development Corp, Canamerica, and First Choice pick-up. **exec. p.** Ralph Martin **d.** Malcolm Collett **p. sup.** Yvonne Jackson **mus.** Bill Skolnik **animators** Steve Rabatich, Norm Roen, Norm Drew, Al Sens, Hugh Foulds.

NEWFOUNDLAND INDEPENDENT FILMMAKERS CO-OP LTD.

(709) 753-6121

CROSSPOINTS

A 60 min. drama for TV scheduled to begin shooting August, 22, in Newfoundland. **p.** Francine Fleming, Paul Pope **p.c.** Nfld. Independent Film-makers Co-op. Ltd. **d.** Francine Fleming **sc.** Francine Fleming **p. man.** Tony Duarte.

LES PRODUCTIONS VIDÉO FILMS LTÉE

(514) 844-8611

UN AMOUR DE QUARTIER 13 half-hours, in co-production with Radio-Canada and French television. To shoot in summer '83. **p.** Robert Ménard.

MAURICE

"ROCKET" RICHARD

Casting across Canada for lead role as of early June for this two-hour film and 4-hour miniseries. **p./d.** Robert Ménard.

LES PRODUCTIONS DE LA CHOUETTE

(514) 288-5719

TEENAGERS - LES JEUNES One-hour drama in French and English co-production NFB/ONF slated for Sept. start. Co-exec. **p.** Franco Battista, Bob Verrall **co.p.** Tom Berry, Dennis Sawyer **sc.** Tom Berry, Christiane Duchesne **d.** Marc F. Voizard.

LES PRODUCTIONS PIERRE LAMY

(514) 521-1984

LE SILENCE

ET LE CONFORT

Pre-production begins Aug. 8 on this feature-length drama, scheduled to begin shooting Sept. 19 in Montreal. Budget: \$1.2 million. **d.** Claude Jutra **p. man.** Lorraine Duhamel.

RSL FILMS LIMITED (TORONTO)

(416) 967-1174

OVERDRAWN AT THE MEMORY BANK

Shooting Aug. 20 to Sept. 12 at Magder Studios and Toronto locations. Two-hr. TV feature licensed by PBS for American Playhouse Series. **exec. p.** Stephen Roth **p.** Robert Lantos **d.** Douglas Williams **prod. man.** Gerry Arbeid **asst. prod. man.** Jeff King **prod. co-ord.** Alison Dyer **accountant** Norma Rose **1st a.d.** Mac Braden **loc. man.** Duane Howard **art d.** Carol Spier **asst. art d.** Dan Davis **art dept. trainee** Louise Doyle **driver** Ethan Rill **asst. p.** Jo-Anne Bates **casting** Liz Ramos **asst. casting** Merri Toth **d.o.p.** Barry Berg **Thorston talent co-ord.** Louise Casselman **ward. des.** Delphine White **set dec.** Elinor Rose **Galbraith post p. sup.** Jennifer Black **unit pub.** Linda Shapiro **Public Relations l.p.** Raul Julia.

PROJECTS IN NEGOTIATION

ACPAV

(514) 849-1381

AU PRES DE MA BLONDE

Script in development, to be shot in 1983. **sc.** Gilles Noël **p.** Marc Daigle.

LA FEMME DE L'HÔTEL

Theatrical feature film, to shoot in October '83 in Montreal. Budget: \$500,000. **p.** Bernadette Payeur **sc.** Lea Pool, Michel Langlois **d.** Leo Pool.

ARC CINEMA CO. LTD.

(604) 669-9111

LAST LAUGH

Horror feature with stand-up comedy to be shot in Vancouver. **p.c.** Arc Cinema Development Co. Ltd. **exec. p.** Peter Devaney.

CANAMEDIA PROD. LTD.

16 Servington Cres., Toronto, Ontario

THE COMET HUNTER

Movie for television, 90 min. Scheduled for spring 1983 in Ontario. **p.** Les Harris **sc.** Glenn Norman

ROCK'N'ROLL

Musical on film and tape for pay-TV, 96 min., scheduled for early 1983. **p.** Les Harris **sc. and mus.** John Gray.

THE BOXTY CHRONICLES

Cdn.-Brit. co-production **p.** Les Harris **sc.** Jamie Brown.

CANAMERICA FILM CORPORATION

(604) 738-9095

OLDER

Made for TV film from a story by Nyuma Shats, to shoot in Alberta and Vancouver, summer-fall '83. Approx. budget: \$750,000. **sc.** Graham Crowell.

INTERLOCK

Thriller shooting summer '83 at various B.C. locations. Budget: \$1.5 mln. **sc.** Tom Braidwood, Stephen E. Miller, from their original script.

COCAINE BLUES

Theatrical feature film, shooting in B.C. and South America, summer '84. **sc.** Peter Bryant from an original story by Ralph Martin.

THE STOCK EXCHANGERS

sc. Michael Singh.

CINEFORT INC.

(514) 288-3350

A LIFE'S WORK

Six 12-minute films for children about work to be shot in various locations across Canada. **p.** Mary Armstrong.

HEADING HOME

A 60-minute drama about the situation of thousands of women who take garment work into their homes. To be shot in Montreal. **p.** Mary Armstrong.

DIMENSIONS 2000 PROD. CANADA LTD.

c/o 569 Sheppard Ave. W. Ste. 410 Downsview, Ontario M3H 2R8

DEATH MOVES

Two-hour action drama for theatrical release and subsequent pay-TV. Shooting planned for summer 1983 in Toronto, Vancouver. Budget \$2.5 million. Union shoot. **p./sc.** Alan Rose.

DON McMILLAN PRODUCTIONS

(416) 921-1056

TWICE AROUND THE BLOCK

90 min. feature drama for television scheduled for fall shoot in Toronto with \$500,000 approx. budget. **p.c.** Don McMillan **Prod. exec. p.** Cedric Henry **p.** Don McMillan **d.** Carey Connor **sc.** Steven Bradmen.

F.A. INTERNATIONAL 654-4462

THROUGH THE EYES OF THE PERFORMER

A three part television pilot to shot in England and Canada. Scheduled shooting TBA. It's an in-depth look into the lives of some of the greatest rock musicians. **exec. p.** Peter Bobras **p.** Walter Giacomini.

VIRGINIA; THE LOST LEGACY

Feature to begin shooting in September 1982 based on an important archeological discovery. **exec. p.** Peter Bobras **p.** Walter Giacomini. For further information call Peter (416) 654-4462.

FAIRCREST FILMS LTD. (613) 745-2236

THE STRANGE ONE*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. **p.c.** Faircrest Films Ltd. **p.** Budge Crawley **sc.** adapted from a novel by Fred Bosworth, "The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp. efx. ph.** Patrick Carey, Robert Ryan

FILMLINE PRODUCTIONS INC. (514) 288-5888

AMERICAN TWIST

Low-budget theatrical feature on contemporary morals. **p.c.** Film Associates **sc.** Douglas Bowie, based on an idea by Pieter Kroonenburg **d.** Doug Jackson.

FAT MAN, TAILOR, SOLDIER, SPY

Theatrical feature film on the terrorist kidnapping of U.S. General James Dozier, for Fall '83. Financing from First Choice, Home Box Office. **co-p.** Robert Cooper Productions, Toronto, in assoc. with First Choice Canadian. Based on Jonathan Beatty's Time Magazine article. **sc. cons.** Beatty **sc.** Jay Teitel.

BIG BEAR

Shooting in Alberta on 6 x 1-hour series scheduled for February, '84, with backing from CBC, CFDC and the Alberta Film Development Corp. Licensed by CBC. Based on the novel by Rudy Wiebe **sc. cons.** Wiebe **sc.** Peter White, Jamie Brown **exec. p.** Michael Spencer **p.** David Patterson, Pieter Kroonenburg

GREENPEACE III

Theatrical feature film, budgeted at \$10 million, on the 1973-74 Greenpeace protests against French nuclear testing in S. Pacific. Under development with Superchannel. Scheduled for winter '83-84 on location in New Zealand.

A series of four films based on Dick Francis horse-set mysteries, each budgeted at \$2.5 million, under development for Showtime. Scheduled for '84.

LES FILMS VISION 4 INC.

(514) 866-9341

LES CADAVRES

DU PLACARD
Budgeted at \$1.2 million, a suspense thriller to be shot end-'83. **sc.** Monique Messier **d.** Jean-Claude Lord.

POUVOIR INTIME

Script under development on this \$1 million police thriller, slated for early '84. **p.** Monique Messier **sc.** Yves Simoneau, Pierre Curzi **d.** Yves Simoneau.

INTERPOLATOR FILMS

33 Granby St., Toronto, Ontario M5B 1H8

THE INTERPOLATOR

Shooting scheduled for fall 1983. Feature to be shot in Toronto. **exec. p.** Donald Wayne **line p.** Phillip Hudsmith **sc.** Donald Wayne **d.** (not confirmed).

LIGHTSHOW

COMMUNICATIONS INC.
(phone no. unavailable)

NIGHT SCREAMS

Horror feature scheduled for Oct. 1983 in Toronto. **Budget:** \$500,000. **Dist.:** Citadel Films. **p.c.** Lightshow Communications Inc. **p.** Michael Bochner, Gerard Ciccoritti **d.** Gerard Ciccoritti **sc.** Michael Bockner, Gerard Ciccoritti, Elena Palazzi, Dan Rose **d.o.p.** Robert Bergmann.

KORICAN

COMMUNICATIONS
(416) 532-0265

MOLLY

Project in development. **p.** Michael Korican **sc.** Bob Ryan adapted from book by Charles Perkins.

GOOD-BYE, PAPA

Project in research. **p./sc.** Michael Korican.

THE MISFORMER

Project in development. **p.** Michael Korican **sc.** Erik Knudsen.

KRIZSAN FILM

PRODUCTIONS
(902) 425-6939

MIDDLE OF NOWHERE

Made-for-TV movie. Script in development. Shooting scheduled for August, 1983. **p.** Corinne Lange **d.** Les Krizsan.

INSIGHT PRODUCTIONS

(416) 596-8118

COMEDY JAM

One-hour comedy special series scheduled for fall shoot. **p.** John Brunton **casting director** Pamela Roberts.

LAURON PRODUCTIONS

LTD.

(416) 967-6503

ONE LAST SUMMER

Feature to begin July '84. **exec. p.** William

Johnston, Ronald Lillie **d.** William Johnston **sc.** Jay Tietel.

THE NOTE

Made for TV movie to begin shooting December '83 in Gaspe and Boston. **exec. p.** William Johnston, Ronald Lillie **sc.** Peter Blaw.

GETTING OUT

Feature to begin shooting spring '84. **exec. p.** Johnston & Lillie **p.** Alan Aylward.

THE DISABILITY MYTH

PART IV: Family & Education
One-hour documentary special. **exec. p.** Johnston & Lillie **p./d.** Aylward.

MANITOU

PRODUCTIONS LTD.
(416) 924-2186

GO BOY

Shooting schedule TBA. **exec. p.** Ralph C. Ellis **p.** William Davidson **sc.** Davidson, based on autobiography by Roger Caron **consult.** Roger Caron.

DON'T HIT THE PANIC BUTTON

Scheduled for 1983 **exec. p.** Ralph C. Ellis **p.** William Davidson **sc.** William Davidson and Martin Lager, based on a story by Lager.

MUTUAL

PRODUCTIONS LTD.
(514) 526-3761
(213) 274-5251

A NEW DAVID

CRONENBERG FILM (no title)
Scheduled for Fall '83. **exec. p.** Pierre David **Productions p.** Pierre David **assoc. p.** Denise Dinovi **sc. d.** David Cronenberg.

THE PRACTICE

Project under development. **p.** Pierre David **assoc. p.** Denise Dinovi.

NATIONAL FILM BOARD

(Prairie Studio)
(204) 949-3161

1919! - THE WINNIPEG GENERAL STRIKE

A feature-length drama with documentary elements shooting in late fall. **exec. p.** Jan D'Arcy **p./d.** Derek Mazur, Bob Lower **sc.** Lower.

NELVANA LTD.

(416) 863-0091

MR. MICROCHIPS

A 13-half-hour TV series, pre-sold to C. Channel.

PHOENIX PICTURES

(604) 688-7858

CHANNEL ONE

Feature film in development. Budget and location TBA. **exec. p.** David H. Brady **exec. assoc.** David Gregson **sc.** Steven Alix **asst. p.** Elaine Fleming.

LES PRODUCTIONS

SDA LTÉE

(514) 937-3525

HIT AND RUN *

To begin principal photography in Montreal on a \$5 million budget. **p.** Nicole M. Boisvert **p. man.** Lyse Lafontaine **d.** Robin Spry **sc.** Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

MON PÈRE, MON AMOUR (working title)

Feature to be shot in Montreal with a budget of \$1.5M approximately. **p.** Nicole Boisvert **sc.** Roger Fournier.

LES PRODUCTIONS

VIDÉO FILMS LTÉE
(514) 844-8611

UN AMOUR DE QUARTIER

Script in development for 13 half-hours, in co-production with Radio-Canada and French television. To shoot in October '83. **p.** Robert Ménard.

MAURICE

"ROCKET" RICHARD
Casting across Canada for lead role for this two-hour film and 4-hour miniseries to shoot in '84. **p./d.** Robert Ménard.

RIVERCOURT

PRODUCTIONS LTD.
(416) 363-4444

BODY COUNT

Feature length drama shooting dates T.B.A. with a budget of \$2.7M. **p.** Paul Burford **d.** Michael Anderson **sc.** Tony Sheer.

RTV COMMUNICATIONS

(416) 365-0733

LEE HARVEY OSWALD

Production to begin spring 1983. Live theatre productions of the play by Michael Hastings, tape will be shot for pay-TV. Principal casting in January. **exec. p.** Robert Chorney, Tony Grillo, Victor Tovey **d.** Jon Michaelson.

JINGLES

Half-hour sitcom pilot. Script in development. **exec. p.** Robert Chorney, Tony Grillo, Victor Tovey.

SEAGULL PRODUCTIONS

(514) 932-7868

CALIFORNIA CHABLIS

In Vancouver with a \$3.5 million budget. **p.** James Shavick **sc.** Steven Manners **cast.** Casablanca.

STANDARD/TAPESTRY

PRODUCTIONS
(416) 863-6677
(613) 224-1313

Tapestry Prod. in association with Standard Broadcasting developing Canadian plays for television. Creative Consultant: Don Harron.

THE SUN NEVER SETS

By Paddy Crean **p.** Gary McKeenan **d.** John Hirsch **exec. p.** Bryn Matthews.

TGO RECORDS &

FILMWORKS LTD.

(514) 844-0844

BEAU GESTE IN CONCERT

Concert film, shooting early September in Montreal. **exec. p.** Tony Green **p.** Peter Serapiglia.

UMBARA BROTHERS

FILMS

(416) 723-8493

SOJOURN

Adventure comedy set in Canada and Indonesia. To be distributed throughout the Asian market by P.T. Parkit Films. **Budget:** \$1.4 million. **p.** Christopher Heard (Produced in assoc. with Umbara Brothers Films) **d.** Danu Umbara **sc.** Christopher Heard & Melanie Umbara **lp.** Christopher Heard.

IN THE CAN

FEATURES

COOK AND PEARY -

THE RACE TO THE POLE

Made for CBS television movie, wrapped July 22 after four weeks in Montreal, 1.5 weeks in Greenland. Oct. '83 air-date. **p.c.** Filmline Productions Inc., Montreal (514) 288-5888, and Robert Halmi Productions Inc., New York. For details, see Cinema Canada No. 98.

THE HOTEL NEW HAMPSHIRE

Feature film based on John Irving's novel, wrapped after seven weeks in Montreal and Tadoussac. **p.c.** Woodfall Productions (514) 931-9134, and Filmline Productions Inc. (514) 288-5888. For details, see Cinema Canada No. 98.

LOUISIANA

Canada-France co-produced feature and 6 x 1-hour TV series, wrapped in Paris Aug. 5 after a 90-day shoot in Louisiana and France. **p.c.** Ciné-Louisiana, an International Cinema Corp. company (514) 284-9354. For details, see Cinema Canada No. 98.

ANNÉES DE RÊVE ET DE RÉVOLTE

The continuation of Jean-Claude Labrecque's *Les Vautours* (1975), wrapped the week of July 25 in Quebec City. **p.c.** Les Films Vision 4 Inc. (514) 866-9341. For details see Cinema Canada No. 98.

WHAT IS TO BE DONE

Feature length drama/comedy, taped May '83 in Toronto, from the Tarragon Theatre play with original cast. **p.c.** Gabor Apor & Co. (416) 923-9228. **p./exec. p.** Gabor Apor **d.** George McCowen **art. d.** Leon Major **sc.** Mavis Gallant **lp.** Margot Dionne, Donna Goodhand, Rod Beattie, Patricia Carroll Brown, Jack Messinger.

WAITING FOR THE PARADE

90 min. adaptation of the play by John Murrell, taped on location at the McManus Studio in London, Ontario July 22 to Aug. 1. CBC presale. **Budget:** \$500,000. **p.c.** Primedia Production Ltd. (416) 361-0306, from The Grand Theatre Company's production of *Waiting For The Parade* **p.** Richard Nielsen **d.** Robin Phillips **d.o.p.** Barry Berghorsen **art. d.** Franco de Cotitis **ed.** Bruce Nyznik **stills** Shin Sugino **choreography** Jeff Hyslop **make-up** Michelle Burke **publicist** Leonard McHardy **lp.** Donna Goodhand, Martha Henry, Sheila McCarthy, Carole Shelley and Susan Wright.

MEET ME AT

THE OCCIDENTAL

Ninety-minute documentary anthropological study of the urban native Canadian whose traditional culture and lifestyle is being dramatically altered by the stresses of city life **p.c.** NFB Winni-

peg (514) 333-3422 **p.** Andreas Poulsson/ Michael Scott **exec. p.** Jan d'Arcy **d.** Norma Bailey **dist.** NFB **release date** September 1983.

POLICE ACADEMY

Comedy feature wrapped in Toronto mid July after an 8-week shoot. **p.c.** Police Academy Inc. (416) 252-9341. For details, see Cinema Canada No. 98.

QUEBEC/CANADA 1995

90 min. video drama for TV shooting in Toronto, May 16-29. **p.c.** Primedia Prod. Ltd. (416) 361-0306, in assoc. with First Choice and CTV. **p.** Richard Nielsen **p. man.** Marilyn Stonehouse **unit man.** Rick Watts **1st a.d.** Bill Corcoran **3rd a.d.** Debbie Beers **p. coord.** Deborah Zwicker **p. asst.** Joanna Caslon **art. d.** Franco de Cotitis **lighting d.** Peter Edwards **cam. op.** Barry Berghorsen **a.d.** Bryan Day **props.** Ken Coontz **ward. dress.** Sharon Purdy **make-up** Paul Richmond **p. acct.** Penny Royce **hair** Maureen Mestan **cont.** Mimi Wolch **tech. p.** Jim Campbell **video op.** Clive Davis **casting** Deirdre Bowen **unit pub.** Linda Shapiro **lp.** John Neville, Jackie Burroughs, Martha Henry, Kenneth Welsh, Albert Millaire, Louise Marleau, Gary Reinecke, Jack Messinger, with sp. appearance by Moses Znamier.

BLACKLIGHT

Feature TV drama for CBC, wrapped May 26 after five weeks in Toronto, final wrap June 1 in Las Vegas. **p.c.** Blacklight 542519 Ont. Ltd. (416) 977-5029. **exec. p.** Joseph Cates, Bruce Raymond **p. John M. Eckert d.** Marc Daniels **p. man.** David Coatsworth **asst. to p./d.** Alice Ferrier **p. co-ord.** Philippa King **p. acct.** Heather McIntosh **asst. acct.** Susan McKibbin **office runner** Jesse Cohoon **1st a.d.** Tony Lucibello **2nd a.d.** Richard Flower **3rd a.d.** Louise Casselman **t.a.d./set p.a.** Andreas Blackwell **cont.** Nancy Eagles **d.o.p.** Mark Irwin **1st cam. asst.** Carl Harvey **2nd cam. asst.** Richard Meldazy **cam. trainee** Brian Gedge **key grip** Carlo Campana **grip** Ian Taylor, Don Payne **gaffer** Scotty Allen **best boy** Dave Willetts **electric** Sandy Carroll **sd. mix.** Doug Ganton **boom** Jack Buchanan **art. d.** Karen Bromley **1st asst. art. d.** Dave Davis **trainee art. d.** Cindy Zak **set dec.** Elinor Galbraith, Enrico Campana **prop. master** Don Miloyevich **asst. props.** Greg Pelchet **ward. master** Arthur Rowsell **ward. asst.** Maureen Gurney **make-up** Shonagh Jabour **hair** Jenny Arbour **const. man.** Joe Curtin **hd. carpenter** Kirk Cheney **carpenter** Myles Roth **labour** David Lloyd **scenic artist** Nick Kosonic **painter** Harry Pavelson **driver** captain David Chud **drivers** Izidore Masallam, Alex Dawes, Allan Zweig **casting** Deirdre Bowen **extra cast.** Peter Lavender **ed.** Ron Wisman **1st asst. ed.** Roberta Kipp **2nd asst. ed.** Mari Rutka **sd. ed.** Alban Streeter **asst. sd. ed.** Hayden Streeter **lp.** Brooke Adams, Samantha Langevin.

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(514) 272-5354

IN THE CAN

Lesleh Donaldson, Ron James, Joseph Kelly, Benny D'Onofrio, Isabelle Mejias, Brenda Woods, Glenn Milligan, Greg Kozak, Sandra Ciccone, Albert Gentile, Susan Roman, Nick Kilbertus, David Gardner, Angela Fusco, Rocco Magnatta, Elizabeth Cinello, Renato Marulli, Patricia Hamilton, Ron White, Barbara Gordon, Michael Reynolds, Lorne Cossette, Marcia Diamond, William Lynn, Jim Chad, Liberate, and the Blacklight Performers: Valerie Buhagiar, Dave Mouti, Paul Pawluk, Darlene Arsenault, Debbie Lim, Debbie Rossen.

JOY

Canada-France co-production feature film, began Feb. 7, wrapped week of Apr. 18. **Canadian p.c.** Movie Corp. IX Inc., a subsidiary of RSL Films Ltd., Montreal (514) 931-7155. For details, see Cinema Canada No. 96.

BALCONVILLE

Taping of the David Fennario play for C Channel and CBC, in Ottawa at CJOH-TV, completed May 23. **p.c.** Standard/Tapestry Productions (416) 863-6677/ (613) 224-1313.

ICEMAN

Wrapped May 21, after shooting since Feb. 21 in Vancouver, Stewart B.C. and Churchill Falls, Man. Not a Canadian film. **p.c.** Huron Productions (604) 926-7491. For details see Cinema Canada No. 96.

A CASE OF LIBEL

Taping of 90 min. drama wrapped Apr. 28 at Toronto's Showline Studios. **p.c.** Nederlander Bros. Television and Film Productions (416) 446-5311.

ONE-HOUR PROGRAMS

STORYTELLING

Sixty-minute performance film on the art of storytelling, wrapped June 30. **p.c.** Atlantis Films/Kay Armatage Prods., (416) 960-1503.

THE MAKING OF STRANGE BREW

One-hour comedy special **p.** Devine Video Works (416) 921-8431 **exec. p.** MGM, Louis Silverstein & Jack Grossberg **p./d./sc.** David Devine **assoc. p.** Richard Mozer **d.o.p.** John Grierson.

WARDAIR

One-hour documentary profile of charter airline operator Max Ward and the state of the tourist industry. **p.c.** National Film Board - Montreal, (514) 333-3433. For details, see Cinema Canada No. 98.

SINGING :

A JOY IN ANY LANGUAGE

One-hour documentary featuring Maureen Forrester and Claude Corbeil on a cultural exchange tour to China, where they conducted workshops and gave concerts. **p.c.** NFB - Montreal, (514) 333-3433 **p.** Tom Daly **exec. p.** Barrie Howells **d.** Malca Gillson **d.o.p.** Tony Ianzelo, **c.s.c.** **dist.** NFB **release date** July 1983 **C.B.C. Network telecast** September 1983.

OVERTIME

One-hour documentary filmed in Toronto. The Toronto Old timers' hockey team is the vehicle through which this film examines men at midlife. **p.c.** National Film Board - Montreal (514) 333-3422 **p.** Barrie Howells **exec. p.** Barrie Howells **d.** Marrin Canell, William Weintranb **dist.** NFB **release date** Fall '83.

SLIM OBSESSION

60 min. drama For The Record wrapped May 6 in Toronto. To be aired in '83-'84 season. **p.c.** CBC-For The Record (416) 925-3311. **p.** Bonita Siegel. For details see Cinema Canada No. 96.

ABORTION

One-hour documentary shot in Canada, U.S., Latin America and Japan. **p.c.** National Film Board of Canada (Ontario Regional Prod. Centre) (416) 369-3012. **exec. p.** John Spotton, Kathleen Shannon.

P-1

60 min. drama For The Record shot May 25-June 8, to be aired '83-'84 season. **p.c.** CBC - For The Record (416) 925-3311 **exec. p.** Sig Gerber **p.** Alan Burke **d.** Rene Bonniere **sc.** Barry Wexler **d.o.p.** Ed Long **ed.** Gord McLelland.

SOMETHING TO CELEBRATE

One-hour documentary about golden agers who are still living their lives to the fullest. July '83 release. **p.c.** NFB/CBC co-production - Montreal (514) 333-3422 **exec. p.** Adam Symansky **d.** Donald Brittain **unit pub.** Patricia Billing **dist.** NFB **release date** July 1983.

OVERTIME

Toronto Old Timers Hockey Team is the vehicle through which this one-hour documentary examines men at mid life. Fall '83 release. **p.c.** NFB - Montreal (514) 333-3422 **p.** Barrie Howells **exec. p.** Barrie Howells **d.** Marrin Canell/William Weintraub **dist.** NFB.

WARDAIR

A one-hour documentary profile of charter airline owner Max Ward and the tourist industry, shot in Toronto, Barbados and Hawaii. Fall '83 release. **p.c.** NFB - Montreal (514) 333-3422 **p.** Mark Zannis **exec. p.** Barrie Howells **d.** William Canning **dist.** NFB.

SINGING A JOY IN ANY LANGUAGE

One hour featuring Maureen Forrester and Claude Corbeil's cultural trip to China to conduct opera workshops and give concerts. **p.c.** NFB - Montreal (514) 333-3422. **p.** Tom Daly **exec. p.** Barrie Howells **d.** Malca Gillson **d.o.p.** Tony Ianzelo, **c.s.c.** **unit pub.** Patricia Billing **dist.** NFB **release date** July 1983.

CAPTIVE MINDS : HYPNOSIS AND BEYOND

One-hour documentary exploring various forms of mind control, from simple hypnosis, to far-reaching mind control techniques. July '83 release. **p.c.** NFB - Headquarters studio (514) 333-3422 **exec. p.** Adam Symansky **d.** Pierre Lasry **unit pub.** Patricia Billing **dist.** NFB.

TV SERIES

VANDERBERG

Six part mini-series wrapped July 15 in Toronto, Calgary. **p.c.** CBC (416) 925-3311. For details, see Cinema Canada No. 98.

SEEING THINGS

Fourth episode out of eight, wrapped July. **p.c.** CBC (416) 925-3311. For details, see Cinema Canada No. 98.

AMATEUR NATURALIST

Thirteen half-hour programs, wrapped July. **p.c.** Primedia Productions Inc. (416) 361-0306. For details, see Cinema Canada No. 98.

CANLIT SERIES

Two half-hour dramas in a series of six :

AN OUNCE OF CURE

Wrapped in July. **d.** Don McBrearty **sc.** John Frizzell, based on a story by Alice Munro **l.p.** Martha Cronyn, Catherine Burns.

HOME FROM FAR

d. Bruce Pittman **sc.** Joe Wiesenfeld, based on a story by Jean Little. **l.p.** Fiona Macgillivray, Simon Craig, Diana Barrington, David Main **p.c.** Atlantis Films (416) 960-1503.

STRAY CATS

Ninety-minute concert film. Pre-sold to First Choice. One of 14-part series. **p.c.** Concert Productions International and Devine Video Works (416) 921-8431. **exec. p.** Michael Cohl, Dusty Cohl, Bill Ballard, Stephen Howard **p./d./sc.** David Devine **co-p./ed.** Rik Morden **assoc. p.** Michael Mozer.

CHRIS DE BURGH

Two-hour concert film. Second in 14-part series. **p.c.** Concert Prods. International & Devine Video Works (416) 960-1503.

CLASSIFIED

Under-employed actor seeks additional work as extra and minor role or what have you. Legitimate. For picture and resume phone David (416) 481-2085. (99)

Wanted: Press kits or stills of Canadian feature films or Canadian actors. Contact Raymond Naud, 15635 98 Ave., Surrey B.C. (604) 584-7005 (99)

For sale: Canon Scoopic 16MS with case, 2-batteries, battery charger, filters, Bolex tripod, spider, 1-Maier Hancock hot splicer, 2-moviola re-winds, 2-Neumade re-winds and split reels. Jean-Paul (416) 487-6155/961-0499. (99)

Wanted: Editing Bench Equipment. (902) 566-1677. (99)

Story treatment: available for development. Piscean/Odyssey. Adventure mystery docu-drama. Call Greg (416) 745-6533 days/792-3160 evgs. (99)

Used 16mm camera systems for sale: 1) C.P. 16RA (REFLEX) \$8500. Includes: camera body, sound head, three mags, Canon 12-120 macro zoom, rubber shade, battery, battery charger, case. 2) C.P. 16RA (REFLEX) \$7500. Includes: Camera body, sound head, two mags, Canon 12-120, macro zoom, rubber shade, battery, battery charger. 3) ECLAIR N.P.

R. \$6500. Includes: Camera body, perfectone motor (crystal, var. speed), Kinoptik viewfinder, 12-120, Angenieux (Cameflex), rubber shade, two mags, battery, charger, camera Barney, case. Lorne Lapham Sales, 2010 Berkley Avenue, North Vancouver, B.C. V7H 1Z5. Phone (604) 929-1312. (99)

For sale - Drive-in speakers & Cords \$5.50 ea./junction boxes \$4.50 ea. For more info call (604) 682-1848. Excellent condition. (99)


For sale - Simplex XL-Projectors and R.C.A. 9030 or Simplex SH-1000-Soundheads-Solar cells. For

more info call (604) 682-1848 days. (99)

Attention: Forming activists' documentary film collective. Need committed directors, journalists, lay people. Striving for highest production values. Write: Box 335, Stn. A, Willowdale, Ont. M2N 5S9 (99)

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BOX OFFICE

GROSS SESS

TITLE origin - language - distributor	Date of release	Number of weeks	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	CUMULATED GROSSES
NATIONAL OVERVIEW											
			JUNE 4		JUNE 11		JUNE 18		JUNE 25		
ALL IN GOOD TASTE canada - english - pan canadian	5/20	5	1/1	2,300	1/1	1,900	3/3	5,200	2/3	4,500	16,900
BLUE THUNDER usa - english & french - columbia	5/13	6	6/23	209,556	6/19	135,424	6/22	99,348	6/19	71,588	1,180,023
BREATHLESS usa - english - orion pictures	5/13	6	6/21	169,450	6/25	126,403	6/12	52,171	6/12	40,915	924,680
CLASS OF '84 usa - english - roke international	6/3	3	-/-	-	3/10	47,500	3/8	32,600	2/4	19,800	99,900
2 HEURES MOINS QUART AVANT JESUS-CHRIST france - french - films mutuels & films rené malo	6/17	1	-/-	-	-/-	-	-/-	-	1/8	67,470	67,470
EVIL DEAD usa - english - ciné 360 & cinema 90	5/27	4	1/10	54,252	1/4	9,083	1/2	17,692	1/2	10,432	91,459
FLASHDANCE usa - english - paramount	4/15	10	6/26	242,166	6/26	225,638	6/20	150,082	6/22	151,171	1,854,668
GANDHI united kingdom & india - eng. & fr. - columbia	12/17	27	6/15	84,012	6/13	69,926	6/13	45,276	6/10	40,403	3,923,447
THE GREY FOX canada - english - united artists	3/25	12	2/4	16,232	4/5	15,081	3/3	5,363	-/-	-	365,424
THE HUNGER usa - english - united artists	4/29	8	6/7	35,994	6/10	27,687	5/6	12,565	2/3	6,400	496,489
LA TRAVIATA usa - italian with eng. & fr. sub - universal	5/6	7	2/3	31,541	2/3	26,136	2/3	16,750	2/3	14,678	157,285
LOCAL HERO united kingdom - english - warner brothers	3/4	16	5/7	27,907	5/7	23,720	3/5	14,980	3/5	15,938	538,887
THE MAN WITH TWO BRAINS usa - english - warner brothers	6/3	3	-/-	-	6/23	228,862	6/23	116,918	6/13	71,662	417,442
MARIA CHAPDELAINE canada - french - astral films	4/29	8	1/2	24,574	1/2	15,904	1/2	8,585	1/1	4,603	238,202
MONTY PYTHON'S THE MEANING OF LIFE united kingdom - english - universal	4/1	12	6/9	36,540	6/6	25,135	5/5	12,528	3/3	8,526	1,130,699
MY TUTOR usa - english - citadel & crown international	5/20	5	4/14	44,358	2/2	3,300	3/3	9,065	1/11	22,268	161,641
THE OUTSIDERS usa - english - warner brothers	3/25	13	6/10	26,249	6/7	14,626	3/3	4,279	3/3	4,883	1,522,784
OCTOPUSSY united kingdom - english - united artists	6/10	2	-/-	-	-/-	-	6/38	701,144	6/37	608,371	1,309,515
PSYCHO II usa - english - universal	6/3	3	-/-	-	6/28	327,272	6/29	190,501	6/30	151,621	669,394
LE RETOUR DE MARTIN GUERRE france - french - les films mutuels	2/4	19	1/1	3,713	1/1	3,226	1/1	2,192	-/-	-	212,407
RETURN OF THE JEDI (STAR WARS III) usa - english & french - 20th century fox	5/25	5	6/13	1,009,865	6/12	846,138	6/15	645,220	6/16	743,100	3,742,559
SOPHIE'S CHOICE usa - english & french - universal	12/10	28	6/8	41,929	5/5	26,847	5/5	17,382	4/5	11,371	1,708,560
SPACE HUNTER in 3-D usa - english - columbia	5/20	5	6/30	205,202	6/27	117,274	6/17	45,123	6/10	22,486	740,114
STILL SMOKIN' usa - english - paramount	5/6	7	6/12	83,522	5/9	39,993	3/7	17,409	1/1	2,927	351,339
SUPERMAN III usa - english - warner brothers	6/17	1	-/-	-	-/-	-	-/-	-	6/31	476,899	476,899
THE TERRY FOX STORY canada - english & french - astral films	5/27	4	6/47	177,693	6/29	91,970	5/10	27,270	3/4	5,265	302,198
TOOTSIE usa - english & french - columbia	12/17	27	6/21	109,862	6/20	89,463	6/17	56,072	6/18	55,812	8,384,508
TRADING PLACES usa - english - paramount	6/10	2	-/-	-	-/-	-	5/32	319,382	6/33	319,637	639,019
WAR GAMES usa - english - mgm/united artists	6/3	3	-/-	-	6/23	407,892	6/20	305,932	6/23	340,689	1,054,513

The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres of the four major chains in Canada (Famous Players, Odeon Theatres, Landmark and Cineplex) in the six major Canadian cities: Montreal, Toronto, Winnipeg, Edmon-

ton, Calgary and Vancouver. Figures are given separately for each week in the time-framed covered, and the accumulated gross is given from the date of release to the last week in the current chart. CURRENT GROSSES are given, when available, on Canadian films (or others if

not presented in one of the four major chains). Slots marked -/- indicate the film did not play during that week.

TRADE FORUM '83

NEW MONEY, NEW METHODS

Monday, September 12, 1983

Inside HBO 9:30-11:30am
 Developments in U.S. pay services, feature film financing, joint ventures, Premiere films. Special guest: Michael Fuchs, President, Home Box Office Entertainment.

Opening Luncheon noon-2:30pm
 Hosted by the Honourable Frank Miller, Minister of the Ontario Ministry of Industry and Trade. Sutton Place Hotel, 955 Bay Street — By Invitation Only.

Perspectives on Canadian Pay-TV 3:00-4:00pm
 An assessment by producers, critics and analysts of Pay-TV: past experiences and future options.

Challenges of Specialty Markets 4:00-5:30pm
 Producing and financing for specialty services and audiences: issues and insights. Special guests: Christie Hefner, President, Playboy Enterprises; Jim Jimirro, President, The Disney Channel; Ken Papagan, Vice-President Creative Services & Production, Oak Media.

Trade Forum '83 is administered by the Academy of Canadian Cinema.

Schedule may be subject to change. Additional topics and guests to be confirmed shortly. A final schedule will be available September 1st. For more information please call the TRADE FORUM office — (416) 967-1958.

Tuesday, September 13, 1983

Delegates Breakfast 9:00-10:00am
 Empress Room, Park Plaza Hotel.

Government Initiatives 10:00-10:45am
 Directions for government film policies, tax regulations, funds and content definitions. Special guest: Edward Prévost, Chairman, Canadian Film Development Corporation.

The Broadcast Fund 11:00-12:30pm
 The operations, strategies and role of the Canadian Film Development Corporation's Broadcast Fund. Special guest: Peter Pearson, Director, Broadcast Fund, CFDC.

The Broadcast Fund and the Airwaves 1:30-3:00pm
 Implications of the Fund to financing and programming on conventional television, CBC, Global, and City-TV respond.

The Broadcast Fund and Pay-TV 3:00-4:00pm
 Implications of the Fund to financing and programming on Pay-TV. First Choice and Superchannel speak up.

International Television 4:00-5:30pm
 The co-production alternative: new dollars and new markets. Special guests: Richard Price, Richard Price Productions (England); Denis Héroux, Producer, International Cinema Corporation; Jean Rouilly, Director of Co-productions, Société Antenne II, (France).

Wednesday, September 14, 1983

Bill 109: An Alternate Model 9:30-10:30am
 An overview of Quebec's new film laws and their impact on Québec and beyond its borders.

International Partnerships 10:30am-noon
 An investigation of the financial and creative resources provided by theatrical co-production deals. Special guests: André Lamy, Executive Director, CFDC; Robert Lantos, Producer, RSL Films Ltd.; Jean Luc de Fait, UGC (France); Jake Eberts, Goldcrest Films & Television Ltd. (England).

Inside the Majors 1:30-3:00pm
 New money, new technology, new markets: implications for theatrical production.

Closing the Deals 3:00-4:30pm
 The Challenge of the 80's: Mixing and matching financial, creative, technical and entrepreneurial resources for low and high budget productions. Special guests: Andrew Lane, Wayne Crawford, Producers, "Valley Girls", Tri-Star Pictures.

Closing Reception 5:00-6:30pm
 Hosted by the City of Toronto. By invitation only.

The TRADE FORUM is an annual industry conference designed to bring together Canadian and international film professionals to discuss the business of film and to examine key issues facing the industry today.

TRADE FORUM '83 examines "New Money, New Methods" — alternative sources of financing in the 80's and the implications of government funding programs.

The reality of budgets, the new financing provided by Pay television, the Broadcast Fund, the potential of international co-production agreements and the complexities of making deals to satisfy a wide range of funding sources, will all be discussed by international experts.

NEW MONEY, NEW METHODS — the realities of financing in the 80's. BE SURE YOU'RE THERE!

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Wednesday, Sept. 14, 1983	\$80	\$100

* Special Rate — Canadian Association Members

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Wednesday, Sept. 14, 1983	\$55	\$70

* Note: If you are an accredited member of a Canadian Film Trade Union, Guild or Association, you qualify for these special discount prices. Please complete the following:

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